# MOTION PICTURE LIERALD

THE STARS

of

TOMORROW



VOTED BY U. S. & CANADIAN EXHIBITOR

CLOUDS WITH SUBSTANCE, THE RIVER: DISC JOCKEY, HER PARKILLES DOOR, THE WOODER HORSE, THE MODERN HARREST THE MODERN HORSE, THE SUBSTANCE HORSE, THE WOODER HORSE, THE MODERN HORSE HORSE, THE SUBSTANCE HORSE, THE WOODER HORSE, THE SUBSTANCE HORSE, THE SUBSTA

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# 100% SOCK REVIEWS ON M·G·M's "ANGELS IN THE OUTFIELD!"

Typical sample of all trade paper reviews is this one from VARIETY:

"Angels In The Outfield' bids fair to be one of the year's top grossers. Fine box-office outlook for this rip-roaring comedy fantasy, starring Paul Douglas, Janet Leigh and introducing little Donna Corcoran, 'another Shirley Temple'."

M-G-M presents "ANGELS IN THE OUTFIELD" starring PAUL DOUGLAS • JANET LEIGH • with Keenan Wynn • Lewis Stone • Spring Byington • Bruce Bennett and introducing Donna Corcoran • Screen Play by Dorothy Kingsley and George Wells • Based on a Story by Richard Conlin • Produced and Directed by Clarence Brown

# 100% SOCK REVIEWS ON M·G·M's "AMERICAN IN PARIS!" (Technicolor)

Typical sample of all trade paper reviews is this one from MOTION PICTURE DAILY:

Mothing quite like M-G-M's 'An American In Paris' has come from Hollywood. It has Gene Kelly's finest performance, Gershwin's music, new faces and fine talents. A new milestone in film musicals. Entertainment with a capital E."

M-G-M presents "AN AMERICAN IN PARIS" to the music of George Gershwin starring GENE KELLY and introducing LESLIE CARON with OSCAR LEVANT • GEORGES GUETARY • Nina Foch • Color by TECHNICOLOR • Story and screenplay by Alan Jay Lerner • Lyrics by Ira Gershwin • Directed by Vincente Linnelli • Produced by Arthur Freed

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"JIM THORPE-ALL AMERICAN"

T LANCASTER-CHARLES BICKFORD

oadway Bright-Lights Are Blazing The News That

## THE MOTION PICTURE DUSTRY SCORES AGAIN!

The lone Oklahoma Indian who became

America's greatest all-around athlete

is the new champ of the boxoffice!

Boom-time business—beating "Moonlight Bay"

and "Flame and the Arrow" — — in Philly

Cleveland! Atlantic City! Tulsa! Carlisle! Oklahoma City

Muskogee! Happy holdover to you!





THIRD DAY and the crowds keep coming. "People Will Talk" passes the top figures set previously by "I Was A Male War Bride" and "All About Eve".

# "PEOPLE WILL TALK" THAT IS SUPER-COLOSSAL!



FIFTH DAY and greatest crowds of all times shatter every record in the history of the Roxy Theatre.



FIRST DAY crowds jam Roxy for Zanuck-Mankiewicz's "People Will Talk" starring Cary Grant and Jeanne Crain, which had one of top grossing opening days in the past three years.

THE CROWDS ARE BACK THANKS TO 20th CENTURY-FOX!

#### **MOTION PICTURE HERALD**

MARTIN QUIGLEY, Editor-in-Chief and Publisher

(QP)

MARTIN QUIGLEY, JR., Editor

Vol. 184, No. 10

September 8, 1951

#### Stars of Tomorrow

NCE again, now for the 11th time, MOTION PICTURE HERALD is pleased to present the results of its poll of exhibitors of the United States and Canada giving their views on the most promising Stars of Tomorrow. The story is published on the news pages of this week's issue.

Through the years the Stars of Tomorrow has been a companion to the HERALD'S annual poll of the Ten Best Money-Making Stars. Election to the Stars of Tomorrow honor is the first major step on the road to becoming a Top Money-Making performer. Regularly and properly the winners of the Stars of Tomorrow have been from the ranks of youth. While the Top Money-Making Star poll has been no respecter of either youth or age, with winners running from a youthful Miss Shirley Temple to mature men and women. Also, quite unlike the Money-Making Star winners, the Stars of Tomorrow are well balanced between men and women. The Top Money-Making Stars have been predominantly men.

The records achieved by those previously chosen as Stars of Tomorrow offer a bright future for this year's winner, Mr. Howard Keel. Already he has made a considerable reputation.

The roll call of a decade of first-place winners in the Stars of Tomorrow poll is an impressive demonstration of the judgment of exhibitors on tastes of their patrons. Some top ranking selections of previous years include: Rita Hayworth, Ronald Reagan, Van Heflin, Jane Wyman, Van Johnson, Gene Kelly, June Allyson, Jeanne Crain, Elizabeth Taylor, Doris Day, Montgomery Clift, Ruth Roman and Dean Martin and Jerry Lewis.

gomery Clift, Ruth Roman and Dean Martin and Jerry Lewis. Publication of the Stars of Tomorrow list at the beginning of the new theatrical season, and just before the opening of the the Movietime U.S.A. campaign, emphasizes the fact that motion pictures rest on three primary factors—stars, unknown and little known promising players, and story values. There has been a perennial debate on the relative importance of giving attention to each of these three factors. Such a discussion is to be encouraged. The HERALD recently ran an article and a number of letters expressing individual viewpoints on the subject. However, no matter what an individual's personal preference may be in the way of film entertainment, it is obvious that no studio can prosper if it neglects stories, stars or the development of new faces. In a particular picture one or more of these elements may dominate but no group of pictures, much less an annual output, properly may overlook giving strong attention to each one of them.

For some time COMPO has had under consideration plans

For some time COMPO has had under consideration plans to help draw attention to new players. Perhaps it might be well to center attention on the Stars of Tomorrow who already have come under favorable exhibitor and patron attention.

#### "Supercolossal Trouble"

HE shamefully inadequate response of the industry to Life magazine's feature article August 13 heralding "3,000 theatre closings" and general deterioration of the business apparently made it easy for the publication's editors and top management of Time, Inc. to decide to dismiss criticism of the article without even a gracious nod. After letting out information that there had been more objections raised to

the piece on the film industry than anything published in a long time, Life devoted about a single column in its Letters department September 3 to five letters, two unfriendly to the industry, one hardly helpful, and emasculated versions of two others.

One of these, written by Mr. Arthur L. Mayer, executive vice-president of COMPO, was supposed to be the formal answer of the industry. As finally allowed to appear in print it was weak and pale in comparison with the original article in pictures and words by Mr. Robert Coughlan which occupied the equivalent of six entire pages. An editor's note re-asserted that trouble is supercolossal in the film industry. As an ironic twis?, deliberate or accidental, Life's Letters space dealing with the subject backed up a full page advertisement of an important picture from the industry Life considers dying or dead.

The basic lesson to be drawn from the Life incident is that one "supercolossal trouble" still plaguing the industry, as it has for years, is shockingly bad public relations. Any number of industry executives and competent publicists knew that Life was at work on an over-all industry story. Most of them suspected that the slant would be anti-industry. It is true that some within the industry did what they could to furnish Life reporters with a rounded view of the business, with proper emphasis on optimism. Their struggle was doomed to failure for several reasons.

In the first place the "down-beat" note had been sounded within the industry. While "prophecies of doom" have been proved unfounded by the march of events, the words have not been forgotten. Of equal or perhaps greater importance is that the psychological effect of their words has constantly

spread much as a pebble ripples the water.

The industry's answer to Life as to many another public relations problem, crisis or opportunity, was handicapped by the lack of central responsibility. COMPO was planned to handle such matters but that organization's difficulties have been so complicated that little has been done or presumably will be done that is not approved in advance by a far-flung—geographically and temperamentally—directorate.

No spokesman for the Motion Picture Association of America was heard from. The heads of the principal national exhibitor organizations made no attempt to carry the fight directly to the public. The excuse for inactivity was that there was no unanimous agreement on a course of action to answer and counteract the Life blast. Imagine a comparable situation in any other great American industry!

The next time—and there will be a next time—the industry's public relations problem may be more serious. If an effective public relations instrumentality is not at hand, it will again be a case of damage due to unpreparedness.

It is inevitable that patrons and exhibitors interested in theatre television of prize fights will be taking a sharp look at the breakdown of the \$2 charge for the Turpin-Robinson fight September 12 as announced by Fabian's Grand Theatre in Albany. It was revealed that 75 cents goes to the fighters and promoters, 38 cents in telephone line charges, 33 to the Federal Government for the admission tax and only 54 cents to the theatre, its regular admission.

## Letters to the Herald

#### Get Out and Fight

TO THE EDITOR:

Gripe! Gripe! Gripe! Sometimes I get the impression the motion picture industry is composed strictly of chronic complainers. It is certainly easy to find something to

complain about. Isn't it?

Now, let me ask some of you exhibitors this, "If you were in combat face to face with the enemy, what would you do? Complain? Would you lay down and say, 'I'm beat. What's the use, I'm just something in the past?' "Hell, no, you wouldn't! You would most probably fight very hard because everything you stand for would be at stake, including your life.

That is how I feel about the motion picture industry. If we all get out and fight all the way instead of complaining the accomplishments would be unlimited. We have the best source of entertainment that exists and at the least expensive price. There is no place on earth an individual can go, whereas, at the film theatre he can escape his everyday worries and troubles and enjoy two hours or more of relaxation and see entertainment of the caliber of "Show Boat," "King Solomon's Mines," "Ma and Pa Kettle Back on the Farm," etc., for a mere 50 cents or \$1, whichever the admission price might be.

#### Eliminate Cycles

If Hollywood would take heed and try to eliminate those cycles they have, trying to out-do one another by flooding the industry with "Shoot 'em up Pete" and "Cops and Robbers," etc., the entire industry will have made a big accomplishment.

Second, if some of the exhibitors would eliminate sleeping half the day or sitting in an air-conditioned office complaining about business and also get the foolish ideas out of his head that the industry is something in the past, and get out, contact the people house-to-house or in various organizations, try to convince them that you have the best source of entertainment that exists, at the lowest price, then another big accomplishment will have been made. Believe me, gentlemen, with pictures of the caliber of "Show Boat," "I'd Climb the Highest Mountain" and "The Great Caruso" you will have no trouble gaining the confidence of your potential movie-goers or your regular patrons.

I, as an exhibitor, have made it a policy in my spare time to make a house-to-house survey, meeting my potential moviegoers and discussing the motion picture industry. Gentlemen, it is really astonishing at some of the things you will learn, things that have never dawned on you, not counting the terrific amount of good will you will build that means dollars at the box office and which doesn't cost you anything but a little time.

Gentlemen, I say let's all support Movietime U. S. A. and work hard because it concerns each and every one of us associated with the industry and everything we have is at stake. In my case, it's my bread and butter.—NEAL LLOYD, Ord Theatre, Ordway, Colorado.

#### The Story Counts

TO THE EDITOR:

Our box office shows the Star System is dead.

The pictures of Clark Gable, Bing Crosby, Bob Hope, etc., flopped due to a weak story. Clifton Webb was the biggest box office in "Cheaper by the Dozen" and flopped in "For Heaven's Sake." Fred Astaire was good business in "Royal Wedding" and he and Betty Hutton flopped in "Let's Dance."

It's the story that counts! Jean Paul said: "Books do not make people good or bad. Books make people

better or worse."

And this is true for stars these days. The fine performance of Spencer Tracy certainly promoted the success of "Father of the Bride" and "Father's Little Dividend." But the success of these two pictures lies in the good stories.

And let's rejoice that the people finally woke up and do not care so much more for the star than the story, since here is our hope for rejuvenating our business, creating the opportunity for Hollywood to make good nictures with less cost.

In the coming years, the story departments of the film companies will be the foundation

#### Stars No Guarantee

of show business .- lowa Exhibitor.

TO THE EDITOR:

We believe that the public is certainly not as interested in star values as it once was, but that stars still remain a potent factor in the box office potential of a movie.

We find generally that the biggest box office successes for us—such as "Pinky," "I'd Climb the Highest Mountain," "Sands of Iwo Jima," "Battleground," "The Great Caruso" and "Show Boat"—do not depend primarily on star values. When you come

to the moderately successful pictures, which is all you have to go on most of the time, they become more important.

Way back in the Will Rogers and Shirley Temple era, you could depend absolutely on the pictures of a popular star. This is no longer true. Stars now cannot guarantee automatic success of a picture.—STANLEY ROSENBAUM, Muscle Shoals Theatres, Florence, Alabama.

#### **Better Presentation**

TO THE EDITOR:

We have never been enthusiastic about theatres having exclusive rights to televise special events on their screens. Motion pictures are the finest entertainment in the world. What we need is an improved presentation by the use of third dimension photography and more Technicolor and we will have nothing to fear from television or any other form of competition.—

J. LELAND YOUNG, Broadway-Casino Theatres, Clinton, S. C.

#### Declare War

TO THE EDITOR:

Let's declare war on the newspapers and critics, also certain vice-presidents of Television manufacturing. They are the boys that are predicting our demise and are our enemies. Of course, it is obvicus why they should be. We can fight back and strongly if we present a united front.—PERCY OSTEEN, JR., Carolina Theatre, Anderson, South Carolina.

#### Play Down Players

TO THE EDITOR .

I am in accord with Mr. Joseph Bernhard's idea (that the public is no longer interested in star values and that advertising should stress the picture title, the story and then the players). The public is interested in what type of story rather than who is in the picture.—VINCENT R. McFAUL, New Buffalo Amusement Corp., Buffalo, New York.

#### Remember?

TO THE EDITOR:

I don't know why we should be so concerned over TV.

Do you remember when we were all worried stiff about miniature golf?— LEONARD FIELD, Vice-President, Pioneer Theatre Corp., Minneapolis, Minn.

#### MOTION PICTURE HERALD

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Developments and trends that shape the motion picture industry's future.

- ▶ The manner in which television and film rights have been acquired for the Robinson-Turpin middle-weight championship bout September 12 may establish an important precedental pattern for the future. With home television sponsors willing to pay high sums for television rights to sporting events, the only way the industry can meet the challenge is by pooling its financial resources, as was done in the Robinson-Turpin case. The competition can be expected to become stronger as theatre television reaches for exclusive rights for programs now part of the regular television diet.
- As long as one exhibitor in a competitive situation demands bidding and makes an open or implied threat to go to court if his demand is denied it is unlikely that the distributors would agree to any alternate method of selling.
- Exhibitors will soon be relieved of the nuisance of collecting a Federal admission tax on tickets issued free of charge to servicemen in uniform. Both the Senate and the House have passed a bill waiving the tax and it is certain that it will be approved by the President.
- Exhibitors planning to seek special permission to erect theatres to serve new defense plant areas should get in their applications to the N.P.A. as soon as possible. Inevitably permits will become more difficult to obtain as long as international tension stays at its present level.
- ▶ Present indications are that the total number of color features to come from Hollywood in the 1951-52 season will exceed 100. This will represent an increase of over 50 per cent.
- Exhibitors must now turn their efforts on top members of the House Ways and Means Committee to

make sure that the House-Senate conference on the tax bill keeps the Senate version of the provision exempting non-profit entertainments from the admission tax. The Senate provision is far more restrictive than the House provision, and better for the industry. At this point, it seems impossible to knock the provision out entirely, and the Senate language is the best the industry can hope for.

- ▶ While there is considerable sentiment in the Senate Labor Committee for action this session on the bill to ease the union shop provisions of the Taft-Hartley law for the motion picture industry, Congress is also trying to wind up its work for the year at the earliest possible date, and so the chances of action this year are at best 50-50.
- The Federal Communications Commission's action to consolidate hearings on the proposed ABC-UPT merger with other proceedings on Paramount's anti-trust record probably means a delay of a year or more before a Commission decision on the merger.

#### Announcement

Raymond Levy, who joined the executive staff of Quigley Publications as director of sales and promotion in September, 1950,

has been elected a vice - president of Quigley Publishing Company, Inc.

Mr. Levy has had a long and varied experience in the publishing business, including ten years in motion picture trade journalism, and is a specialist in motion picture advertising, promotion and merchandising.



Raymond Lavy

In addition to general duties as a member of the executive staff of Quigley Publications, which include Motion Picture Herald, Motion Picture Daily, Better Theatres, Motion Picture Almanac and Fame, he will continue as director of sales and promotion.

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## This week in pictures





IN LOS ANGELES, the second Variety Tent 25 golf tournement. In array are Al Grubstick, vice-president of Lippert Productions, and tourney winner; C. T. Chearack, Lippert branch manager; Ezra Stern, film attorney; and Ben Ashe, National Screen Service.

BALLYHOO, at the opening of Paramount's "Rhubarb" at the Globe Theatre, New York. The band is the Brooklyn Dodgers' Sym-Phony band; the girl is Number One Dodger rooter, Hilda Chester. The picture tells of a cat which inherits \$30,000,000 and a Brooklyn baseball team.



"A PLACE IN THE SUN": a scene at the New York premiere in the Capitol Theatre. Montgomery Clift, star, and Judy Balaban, daughter of Paramount president Barney Balaban, are interviewed by Warren Hull, right. A celebrity packed affeature out a fleature of the opening.



ON A PERSONAL APPEAR-ANCE tour, stars of "His Kind of Woman" pay a visit to Philadelphia theatre owner William Goldman. In left to right order are Perry Lieber, RKO studio; Tim Holt and Vincent Price; Mr. Goldman; Marjorie Reynolds and Robert Mitchum. The four stars and Jane Russell made five appearances at the Goldman Theatre.



PRIZES, at the Venice Film Festival, for Walt Disney's "Nature's Half Acre." Vittorio Mattea, RKO manager for Italy, receives them in Rome from Attilio Piccioni, vice-premier. The prizes were for documentary and youth information films.

ON THE WAY TO VENICE, Irene Dunne and her husband, Dr. Francis Griffin, are escorted at the New York airport by Harry Stone, left, of the Motion Picture Association of America. The actress and her husband were invited by the Italian government.

THE CLERGY ACCEPTS. The scene, right, at the Neponset Drive-In Theatre, Boston, as Michael Redstone, right, was congratulated by representatives of the Council of Greater Boston Protestant Churches. Mr. Redstone had donated his theatre for Sunday morning services, conducted from atop the drive-in concession building. With Mr. Redstone are, left to right, Dr. Leroy Lynn, Congregationalist; Dr. Andrew Richards, Episcopalian; Dr. Ernest Mills, Methodist; and Manuel Lima, theatre manager.



By the Herald

FILMAKERS. Principals of the forthcoming dual French-English production, "The Amazing Mr. Fabre," as they conferred in New York on final squences to be made in this country. Left to right: Jack Kirkland, writer; Walter Futter, producer; and Henri Diamant-Berger, director, who arrived this week from Paris where the bulk of the picture was shot.



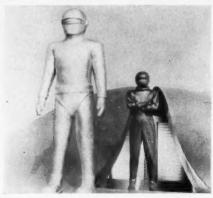




A WELCOME IN NEW YORK for visiting Australians. Horrie Nagel, left, and Irving Cook, right, executives of Greater Union Theatres, are greated at the Universal-International home office by Americo Aboaf, foreign sales manager. The pair are visiting the United States and Canada, and studying theatre operations.



ROYAL WELCOME, left, is being given "Meet Me After the Show" at boxoffices throughout the country. The current Technicolor musical is shaping up as the best-grossing Betty Grable-starrer in years.



SPACEMEN from another plane are the giant robot, Gort, and Michael Rennie in 20th Century-Fox's startling science-fiction cirama, "The Day the Earth Stood Still," Exhibitors playing this exploitation natural are eligible to enter the giant \$15,000 contest for the best campaigns on the film.



GETTING DRESSED in a hilarious scene from Bert Friedlob's "A Millionaire for Christy" is Fred MacMurray with the help of Eleanor Parker. Next week it will be Miss Parker's turn to get dressed up as guest of honor at the gala premiere of the 20th Century-Fox release at the Hippodrome, Cleveland, Sept. 12.



SPECTACLE, swashbuckling drama and torrid romance all in the bright hues of Technicolor make "Anne of the Indies" loom as a real winner on the October release schedule.

REHEARSING, right, for their roles in "With a Song in My Heart" are David Wayne and Susan Hayward under the watchful eyes of director Walter Lang.



(Advertisement)

## SHOWMEN SELECT TEN BEST STARS OF TOMORROW

by WILLIAM R. WEAVER Hollywood Editor

O Howard Keel, who burst upon the American cinema scene as the singing sharpshooter in "Annie Get Your Gun" and is having considerable to do with the currently sensational success of "Show Boat," goes the Number One spot in Motion Picture Herald's 11th annual Stars-of-Tomorrow poll of America's motion picture theatre owners.

Thelma Ritter, Shelley Winters, Frank Lovejoy, Debra Paget, David Brian, Piper Laurie, Gene Nelson, Dale Robertson and Corinne Calvet follow in that order on the 1951 Stars-of-Tomorrow list.

The Stars-of-Tomorrow poll is Motion Picture Herald's companion canvass to its 19-year-old Money-Making Stars poll, the industry's oldest and most universally accredited yardstick of talent values. Both polls are conducted annually by direct-mail seeled-ballot and present the findings of theatre operators, both independent and circuit, in direct and constant contact with the public that states its player preferences in the plain language of the box office dollar.

#### Past Winners Famous

The vitality of the millions of public preferences summed up in the ballots of the thousands of exhibitors participating in the Stars-of-Tomorrow poll may be measured by past findings. Although the hazards of life and show business take their toll, more than half of the 100 rising talents voted Top Ten prominence in the 10 previous pollings have gone onward and upward to top-billing status. Any studio that could pick 'em half that well would have the industry in its pocket. The Top Ten lists, by year, follow:

1950: Martin & Lewis, William Holden Arlene Dabl, Ruth Roman, Vera-Ellen, John Lund, William Lundigan, Dean Jagger, Joanne Dru, James Whitmore.

1949: Montgomery Clift, Kirk Douglas, Betty Garrett, Paul Douglas, Howard Duff, Pedro Armendariz, Dean Stockwell, Wanda Hendrix, Wendell Corey, Barbara Bel Geddes.

1948: Jane Powell, Cyd Charisse, Ann Blyth, Celeste Holm, Robert Ryan, Angela

#### **Exhibitor Selections**

#### Combined Vote of Exhibitors

- 1. Howard Keel
- 2. Thelma Ritter
- 3. Shelley Winters
- 4. Frank Lovejoy
- 5. Debra Paget
- 6. David Brian
- 7. Piper Laurie 8. Gene Nelson
- 9. Dale Robertson
- 10. Corinne Calvet

#### Circuit Exhibitors

- 1. Howard Keel
- 2. Frank Lovejoy
- 3. Thelma Ritter
- 4. Debra Paget
- 5. David Brian
- 6. Shelley Winters
- 7. Piper Laurie
- 8. Corinne Calvet
- 9. Dale Robertson
- 10. Gene Nelson

#### Independent Exhibitors

- 1. Howard Keel
- 2. Shelley Winters
- 3. Thelma Ritter
- 4. Debra Paget
- 5. Frank Lovejoy
- 6. Dale Robertson
- 7. David Brian
- 8. Gene Nelson
- 9. Piper Laurie
- 10. Ricardo Montalban

Lansbury, Jean Peters, Mona Freeman, Eleanor Parker, Doris Day.

1947: Evelyn Keyes, Billy DeWolfe, Peter Lawford, Janis Paige, Elizabeth Taylor, Claude Jarman, Jr., Janet Blair, Macdonald Carey, Gail Russell, Richard Conte.

1946: Joan Leslie, Butch Jenkins, Zachary Scott, Don DeFore, Mark Stevens, Eve Arden, Lizabeth Scott, Dan Duryea, Yvonne De Carlo, Robert Mitchum.

1945: Dane Clark, Jeanne Crain, Keenan Wynn, Peggy Ann Garner, Cornell Wilde, Tom Drake, Lon McCallister, Diana Lynne, Marilyn Maxwell, William Eytbe.

1944: Sonny Tufts, James Craig, Gloria DeHaven, Roddy McDowell, June Allyson, Barry Fitzgerald, Marsha Hunt, Sydney Greenstreet, Turban Bey, Helmut Dantine.

1943: William Bendix, Philip Dorn, Susan Peters, Donald O'Connor, Anne Baxter, Van Johnson, Gene Kelly, Diana Barrymore, Gig Young, Alexis Smith.

1942: Van Heflin, Eddie Bracken, Jane Wyman, John Carroll, Alan Ladd, Lynn Bari, Nancy Kelly, Donna Reed, Betty Hutton, Teresa Wright.

1941: Laraine Day, Rita Hayworth, Ruth Hussey, Robert Preston, Ronald Reagan, John Payne, Jeffrey Lynn, Ann Rutherford, Dennis Morgan, Jackie Cooper. This year's Number One Star-of-Tomorrow is a Gillespie, Illinois, boy, 32 years of age, six-foot-four in height, and weighs in at a trim 195. He came west when he'd attained a strapping adolescence which ordained, as you'd guess, that he'd star at first base on the school baseball team, at

[Continued on following page]

HOWARD KEEL. Number One



MOTION PICTURE HERALD, SEPTEMBER 8, 1951

#### THE STARS OF TOMORROW

[Continued from preceding page]

center on the basketball squad, and as receiving end on the gridiron. He hadn't been bitten by the acting bug at that time, but was gone on aviation, which made him a natural for the Douglas and North American aircraft factories located a hopskip-and-jump from the studio where he's now on long-term contract, a proximity which netted him nothing.

#### Voice Won Scholarship

Th: booming baritone voice he hadn't given much thought to prompted a pal to dare him to enter a singing competition for the George Walker personal scholarship in Los Angeles, which he surprised himself by winning, and he began taking part in the semi-professional productions that make up a large part of communal life in placid Pasadena. He went on from there to win the Mississippi Valley Festival and the Chicago Musical Festival, and came back to California for a National Concert Agency audition which happened to be attended by Oscar Hammerstein II, who drafted him forthwith for a principal role in Broadway's "Carousel." The distance between Culver City's MGM studio and its aircraft plants was stretching out, and was to stretch some more.

The "Carousel" casting led to another in "Oklahoma," and when that company went to London he came within attention range of the possibly more music-conscious British studios, with the result that he faced his first cinema camera in a film called, inappropriately, "The Small Voice," a Valerie Hobson number that meant little in America save a Keel passport to MGM. That was the extent of his screen experience before "Annie Get Your Gun," "Pagan Love Song," "Three Guys Named Mike," in which he played the plane pilot he'd wanted to be in plain fact, and the current "Show Boat." He'll be along, a little later, in "Texas Carnival," "Callaway Went Thataway" and "Lovely to Look At." His studio publicizes him, within the trade, as "one of filmland's surest bets for stardom," and that's crowding conservatism.

#### Started in School

Thelma Ritter, runner-up in this year's Stars-of-Tomorrow poll, came to the screen out of radio, the stage and Brooklyn. She started acting in grammar school plays, took the art seriously enough to pursue it academically for a year at the American Academy, and then took off on a road-company career that spanned 14 seasons culminating with her marriage in 1926 to an actor named Joseph Moran who's quite

#### KEEL, RITTER ALSO TOPS IN CANADA

Canadian exhibitors concurred with U. S. showmen in their choice of Howard Keel and Thelma Ritter as the number one and number two Stars of Tomorrow, while five of the other Canadian selections, David Brian, Debra Paget, Shelley Winters, Gene Nelson and Corinne Calvet, also appeared on the American Top Ten list. However, Jose Ferrer, who placed third in the Canadian poll, was rated six-teenth in America, and Marta Toren, number eight in the north-of-the-border balloting, failed to place among the American favorites. Gary Merrill, number 25 in the U.S., was the ninth choice of the Canadians. Three members of the American Top Ten, Frank Lovejoy, Piper Laurie and Dale Robertson, were absent from the Canadian

a story in his own right. (The couple got so hard up after the 1929 crash that he took to entering radio contests, winning so many of them that The New Yorker wrote him up and the Young & Rubicam agency made him a vice-president.) When their first child was born, in 1937, Miss Rither gave up the road for the less ambulatory art of radio (Theatre Guild, Aldrich Family, Big Town, Mr. District Attorney, etc.) and was living the quiet life in Forest Hills, Long Island, when George Cukor, an old friend, arrived in town to film "Miracle on 42nd Street" and suggested she do a one-day stint in the thing. The stint looked so good to the studio, in the rushes, that they built up the part, and when that film took the nation by its box office ears she was a screen draftee by popular demand.

#### Fans' Favorite

Miss Ritter, who commutes between Long Island and Hollywood, seems unable to walk through a picture without setting a million customers off on a letter-writing spree. The films in which they've seen her are, in addition to "Miracle," "A Letter to Three Wives," "Father Was a Fullback," "All About Eve," "The Mating Season" and "As Young As You Feel," and the studio has two more—"Kitty and the Marriage Broker" and "With a Song in My Heart"—in the editing process. There'll be more.

Like Miss Ritter, Shelley Winters, third in this year's poll, made her first impress on public favor in a film directed by George Cukor. It was "A Double Life," in which she played the wayward waitress so tellingly that most people thought she was brand new to pictures. Actually, she had been present, uneventfully, in "What a Woman," "The Racket Man," "Two Man Submarine," "Stepping Out" and "Tonight and Every Night" before that, and had given up Hollywood as other than her apple when Cukor decided he'd found a right spot for her. Since then she's been one of the busiest players in these environs, popping up in "South Sea Sinner," "Frenchie," "Winchester 73" and several others for her contract studio, Universal-International, and as the murdered girl in "A Double Life" and in George Stevens' Paramount Picture, "A Place in the Sun."

#### Began as Model

Miss Winters was born in St. Louis, August 18, 1923, and got stage struck three years later when catapulted into an amateur contest at a local theatre. She didn't win that one, nor another she entered at 'teen age, so she took singing lessons from her mother, an opera starnamed Rose Winters, and moved on to New York where, after some experience as a clothes model, she studied dramatics at the New Theatre School and parlayed this training into a role in the stage production of "Conquest in April." She came to Hollywood in 1942 under contract to Columbia, from which she obtained her release in 1942, and by 1945 was ready to head back to Broadway when the "Double Life" role opened up for her.

Frank Lovejoy is the New York-born son of a Pathe Films salesman of the same

Frank Lovejoy is the New York-born son of a Pathe Films salesman of the same name, but his was no simple case of joining automatically his parent's industry. At 15 he started his career as a Wall Street runner, in time to be knocked off with the millionaires in the 1929 crash, and veered away from that shaky calling to acting, serving an apprenticeship at the Theatre Mart in Brooklyn and making a Broadway debut in Elmer Rice's "Judgment Day."

#### Success in Radio

The big street didn't roll out a plush rug for him, though, and he went on a road-company tour that stranded him in Cincinnati within easy range of Radio Station WLW, where he got a staff job that netted him a command of technique which he parlayed, on his return to New York, to a total of better than 4,000 performances in network shows.

Lovejoy kept on acting when the chance [Continued on page 16]



II. THELMA RITTER



III. SHELLEY WINTERS



IV. FRANK LOVEJOY



V. DEBRA PAGET



VI. DAVID BRIAN



VII. PIPER LAURIE



VIII. GENE NELSON



IX. DALE ROBERTSON



X. CORINNE CALVET

#### HOW EXHIBITORS VOTED

presented itself, keeping one foot in radio nevertheless for safety's sake, but nothing important happened until the budding Stanley Kramer signed him up for a Hollywood picture and brought him west. The picture never was made, but Lovejoy, while sitting out a year's contract, estab-lished himself in Coast radio and was on hand when Kramer got around to making "Home of the Brave." Now, with "Three Secrets," "Breakthrough," "I Was a Communist for the F.B.I.," "Goodbye, My Fancy," "Force of Arms" and "I'll See You in My Dreams" to his screen credit, plus a long-term Warner contract, his film future looks secure enough to suit anybody who hasn't had bad breaks in his youth. Lovejoy had some, and he's still got a contract with a ranking network airshow, just in case. The result of the present poll may convince him he doesn't need it.

#### Born Into Show Business

Debra Paget was born into show business. Her grandparents were in it, her parents followed their example, and her brother and two sisters are in it. The only question about Debre was how and when she'd begin. She began in 1946, appearing with Charles Coburn in a stage production of "The Merry Wives of Windsor," and she made the transition from stage to screen in 1948 in the 20th-Fox production of "Cry of the City." That studio has had her under contract from the beginning.

In 1949, Miss Paget made "The House

of Strangers" and "Broken Arrow"; in 1950 she made "Fourteen Hours" and "Bird of Paradise," and her 1951 films are "Anne of the Indies" and "Belles on Their Toes," now shooting. Ahead lie "Evangeline" and 'Mounted Patrol."

David Brian was a ticket-taker at the Roxy theatre in New York City, one of the best places in the world to learn show business, but got off on a sort of tangent when he met some people who had to do with the stage production of "Crazy Quilt," which needed young male singers and en-rolled him in the cast. He did various things in seven other Broadway shows before World War II called him away, and in one more when he got back, but decided it was not for him and did a spot of nightclub entertaining, which wasn't

So he came to Los Angeles and set up shop as a building contractor, at which he came to the attention of Joan Crawford when she and Michael Curtiz were looking for an actor to play a political boss in "Flamingo Road" and recruited him for the spot. A Warner contract followed, and he's done "Intruder in the Dust," "Beyond the Forest," "The Damned Don't Cry," "The Great Jewel Robber," "Breakthrough" and "Fort Worth" for that studio.

Piper Laurie graduated from Los Angeles High school on her 17th birthday, last year, and into motion pictures three weeks later as the teen-age daughter of Ronald Reagan and Ruth Hussey in the hit-destined "Louisa." She hadn't been able to get a class-play casting at L. A. High, which is

why she took dramatic lessons from a private school, but the faculty called her back within the year to honor her in special ceremonies for distinguished alumnae. Her success in "Louisa" led as dawn into day into roles in "The Milkman," "The Prince into roles in "The Milkman," The Prince Who Was a Thief," "Francis Goes to the Races" and the currently shooting "Son of Ali Baba." She lives a block or two from Hollywood's famed Carthay Circle theatre and her mother drives her to and from the studio daily, as she did to and from school a mere handful of months ago.

Gene Nelson, Seattle-born, Santa Moni-Gene Nelson, Seattle-born, Santa Moni-ca-reared, was one of the lads you saw skating in the background of the Sonja Henie Ice Show, one of the dancing sol-diers you saw in the Army production of "This Is the Army," and you might have come upon him as a cafetria bus boy, a haberdashery salesman or a great many other things before that. Or you could have seen him in the stage production of "Lend an Ear," which he and friends pro-"Lend an Ear," which he and friends produced here and took to New York, where Warners found him, signed him for "The Daughter of Rosie O'Grady," and to a contract. "Tea for Two," "The West Point Story," "Lullaby of Broadway," "Painting the Clouds With Sunshine" and "Starlift," the latter now in production, are subsected by the contract of the contr quent Nelson castings.

#### Ten Trips to Hollywood

Dale Robertson came out of Oklahoma, but won't let anybody take the Oklahoma out of him, because Will Rogers advised his mother to that effect when the boy was a child with Hollywood already on his mind. It took him ten trips to Hollywood, punctuated by a trip across Europe with General Patton's boys, to land a job por-traying a westerner in the final scenes of Nat Holt's "Fighting Man of the Plains," Nat Holt's "Fighting Man of the Plains," but that job got him Darryl F. Zanuck's attention and a seven-year contract. He did another film, "Cariboo Trail," for Holt, and the rest of his films, "Two Flags West," "Call Me Mister:" "Take Care of My Little Girl," "Golden Girl," "Lydia Bailey," "The Return of the Texan" and "On to Oregon," bear the 20th-Fox label.

On to Oregon," bear the 20th-rox label.

Corinne Calvet, daughter of a Paris industrialist, started her film career in France by talking a producer into giving her a part in a film that turned out to be a hit. She had some stage and radio experience but no training behind her, and two years of studying English ahead of her before she was ready to make "Rope of Sand," which got her acclaimed by Look Magazine in 1950 as the most promising actress of the year. Her other American films are "When Willie Comes Marching Home," "My Friend Irma Goes West," "Quebec," "On the Riviera," "Peking Express" and "Thunder in the East."

#### The Next Fifteen

#### Combined Vote of Exhibitors

- 11. Ricardo Montalban
- 12. David Wayne
- 13. Sally Forrest
- 14. Rory Calhoun
- 15. Mercedes
- McCambridge
- 16. Jose Ferrer
- 17. Marlon Brando
- 18, Edmond O'Brien
- 19. Tony Curtis
- 20. Tom Ewell
- 21. Betsy Drake
- 22. Richard Basehart
- 23. Joan Evans 24. Nancy Olson
- 25. Gary Merrill

#### Exhibitors 11. Sally Forrest

- 12. Ricardo Moltalban
- 13. David Wayne
- 14. Jose Ferrer
- 15. Mercedes

#### McCambridge

- 16. Marlon Brando
- 17. Gary Merrill
- 18. Rory Calhoun
- 19. Edmond O'Brien
- 20. Tom Ewell
- 21. Richard Basehart
- 22. Betsy Drake
- 23. Gene Evans
- 24. Tony Curtis 25. Joan Evans

#### Independent Exhibitors

- 11. David Wayne
- 12. Tony Curtis
- 13. Rory Calhoun
- 14. Corinne Calvet
- 15. Sally Forrest

#### 16. Mercedes

- **McCambridge**
- 17. Marlon Brando 18. Edmond O'Brien
- 19. Betsy Drake
- 20. Bobby Driscoll
- 21. Jose Ferrer 22. Tom Ewell
- 23. Joan Evans
- 24. Richard Basehart
- 25. Nancy Olson

#### MOVIETIME MAKES FILM HISTORY AS IT BUILDS

#### Local Campaigns Stirring Enthusiastic Response as Starting Date Nears

Movietime U. S. A., bankrolled and booming, continued this week to saturate town and country with rallies, meetings, speeches, and specific plans for the greatest all-out public relations and box office campaign in the history of the industry.

This film fever, spreading into all the spots where theatres are located, alerted press, public and personnel of the industry to the possibilities of this gigantic venture and left in its wake signs of a healthier box office, improved industry morale, and a new respect for the motion picture makers, distributors and exhibitors.

Outsiders appeared most impressed by the effective and efficient organization behind the campaign. And the members of Movietime's national and local committees, in return, seemed to take the attitude that now as never before was the time to prove that as far as showmanship was concerned, the film industry was the one to show others how it should be done.

Locally, the big feature of preparing the campaign which will open at the end of this month and continue for a year, was the series of meetings attended by thousands of workers of all executive and minor categories, and the shiniest of Movietime brass headed by Robert J. O'Donnell, national director.

On the national level, working from the New York headquarters, executives completed plans and ironed out details for the openings series of events, which included the coast-to-coast broadcast September 24 sponsored by Lux Radio Theatre and previewing six scenes from six un-released features; the \$400,000 advertising campaign to be launched one week later, and the personal appearance tour of stars, directors, producers and writers.

#### To Provide Contact with 48 State Governors

The latter event, considered one of the most important of the kick-off activities since it will provide a personal contact by the 48 state governors, publishers, editors and the public with the industry, is scheduled to start October 8.

According to Samuel J. Briskin, head of Movietime in Hollywood, the following have already been confirmed, as set to go:

Actors—Dana Andrews, Roscoe Ates, Ward Bond, Billie Burke, Spring Byington, Joseph Calleia, Macdonald Carey, Charles



AT THE ATLANTA RALLY, R. J. O'Donnell, center, is greeted by Nat Williams, Theatre Owners of America; J. H. Williams, president of the Georgia Theatre Owners; E.D. Martin, general chairman of Movietime Down South, U.S.A., and president of Martin Theatres, and J. H. Harrison, Wilby-Kincey Theatres. Below some of the buses along Atlanta's Film Row. They carried exchange personnel to the raily.



Coburn, Broderick Crawford, Nancy Davis, Bette Davis, Gary Merrill, William Demarest, Billy De Wolfe, Dan Duryea, Mel Ferrer, Mona Freeman, Reginald Gardiner, Katherine Grayson, Paul Harvey, William Holden, William Lundigan, Frank Lovejoy, Dorothy Lamour, Viveca Lindfors, John Lund, Joyce McKenzie, Virginia Mayo, Michael O'Shea, Monica Lewis, Roddy McDowell, George Murphy, Dennis O'Keefe, Debra Paget, Gregory Peck, Walter Pidgeon, Ronald Reagan, Donna Reed, Sheila Ryan, Charles Starrett, Craig Stevens, Barry Sullivan, Regis Toomey, Forrest Tucker, Raymond Walburn, Richard Widmark and Chill Wills.

Producers—Irving Asher, Robert Bassler, Brian Foy, Arthur Hornblow, George Jessel, Edwin Knopf, Jesse L. Lasky, Charles Lesser, William Perlberg, Sol Siegel, Robert Fisk, Anthony Vieller, Walter Wanger, Carey Wilson, Sam Zimbalist.

**Directors**—Edward Bernds, Frank Capra, Delmer Daves, C. B. De Mille, Henry King,

Leo McCarey, George Marshall, George Sidney, George Stevens, King Vidor.

Writers—Sy Bartlett, Richard Breen, Charles Brackett, Oscar Brodney, Valentine Davies, Helen Deutsch, Irwin Gielgud, Ivan Goff, Howard J. Green, Edmund Hartmann, F. Hugh Herbert, Virginia Kellog, John Larkin, Emmett Lavery, William Ludwig, Mary Z. McCall Jr., Richard Murphy, Sloan Nibley, Frank Nugent, Allen Rivkin, George Seaton, Leonard Spiegelgass, Karl Tanberg.

The project, sponsored by the Council of Motion Picture Organizations, is seen as responsible for new harmony among exhibitor units whose parent organizations have often failed to see eye-to-eye on various issues, and the marked increase in the payment of regular dues to COMPO.

Manifestations of these developments were the scheduled joint meeting October 16 in Memphis of the Tri-States Theatre Owners, affiliated with Theatre Owners of America, and Allied of Mid-South; and the unsolicited

(Continued on following page)

#### MOVIETIME

(Continued from preceding page

checks received by COMPO from two circuits, part of the generally-amounting number of voluntary remittances. Ostensibly, the joint meeting is for Movietime purposes, but there have been assurances that if the two groups can get together for one purpose to benefit the industry, they can cooperate in other matters.

#### Local Financing Said Progressing Well

Financing of Movietime, with exhibitors contributing their share to the local committees for area exploitation, seemed to be progressing satisfactorily with each area setting its own contribution policy. Typical was the plan announced to some 1,500 at the New Orleans meeting at the Strand theatre: For the states of Louisiana, Mississippi, Arkansas, Alabana and Florida, the "rate" is five cents per seat for regular houses, 10 cents per speaker in drive-ins.

Lever Montgomery, Movietime chairman for the district, welcomed Mr. O'Donnell and Arthur L. Mayer, executive vice-president

of COMPO

One of the major rallies this week was scheduled to take place Thursday morning at the RKO 58th Street theatre in New York. Since most of the film exchanges, home offices and theatres scheduled a half-holiday for that morning, the turnout was expected to be of record proportions and representative of almost 100 per cent of those working in the industry—from presidents to office boys, theatre directors to cashiers. Mr. O'Donnell was to address the meeting, as was Rev. Bill Alexander from Oklahoma, who also operates a drive-in theatre.

The neeting was to be co-chaired by Edward Rugoff, president of the Metropolitan Motion Picture Theatres Associated; Harry Brandt, New York president of the Independent Theatre Owners of America; Wilbur Snaper, president of the Allied Motion Picture Theatre Owners of New Jersey: Maurice Miller, president of the New Jersey Independent Theatre Owners of America; and Fred Schwartz, chairman of the Organization of the Motion Picture Industry of the City of New York. Special display accessories for the Movietime U.S.A. celebration were exhibited in the lobby of the theatre before and after the meeting took place.

#### Area Names Given To Individual Drives

Some of the Movietime committees in various parts of the country lent a local name to the campaign by adding area to title. Thus, there was Movietime U.S.A.—Rocky Mountain Area; Movietime, Down South, U.S.A.; etc. At the Denver meeting held in the Denham theatre, Pat McGee was named general chairman. Here the financing was set through selling "Shares in Showmanship" at \$10 a share.

Mr. O'Donnell will also appear at the Buffalo meeting September 14 at the Erlanger theatre. George H. Mackenna,

#### NEW YORK NEWS, CUE PLAN BIG SPACE FOR MOVIETIME

Gathering support for the film industry, generally, and Movietime U.S.A., specifically, on the part of prominent publications was evidenced this week in announcements by the New York News and Cue magazine.

The former said, "Powerful box office support to the motion picture industry's Movietime U.S.A. will be given Sunday, November 11, when the New York Sunday News devotes its entire coloroto magazine section to the season's new motion pictures." The New York News also publishes the New York Daily News.

This will be the third annual issue of its kind. Last year the coloroto section devoted its entire November 12 number to films that were to be released in subsequent months. On the 33 pages were color and black-and-white pictures of scenes from coming feature films as well as color advertisements. The issue evoked much enthusiasm from production, distribution and exhibition executives.

The News gives wide coverage to film news in its regular daily and Sunday editions and is rated one of the most important media available to the film industry. Its Sunday circulation has been placed as 4,000,000 coast-to-coast, with 2,000,000 in the New York metropolitan area alone.

Cue magazine said in its announcement that the November 10 issue will be devoted, in part, to Movietime U.S.A. The issue is expected to include added features and pictures regarding the forthcoming production and exhibition plans of the industry.

Also "included will be a survey of the entertainment habits of the metropolitan New York audience specifically with regard to motion picture attendance," the magazine's statement said. Coming at the height of the Movietime campaign, film executives look forward to the special film sections of these two publications as aiding the project in great measure.

William Dipson and Dave Miller are cochairman for the district. Organization of the campaign in Eastern Missouri and Southern Illinois was perfected at a meeting in St. Louis in the Missouri theatre attended by 650 persons, Mr. O'Donnell and Mr. Meyer. The area co-chairmen are Edward B. Arthur and Herbert Bennin.

Ned E. Depinet, COMPO president, will make one of his infrequent Movietime appearance, when he will address the Chicago meeting scheduled for September 10 at the Esquire theatre in Chicago. The meeting for industry personnel in the Western Iowa and Nebraska district was held at the Omaha theatre in that city.

The Atlanta rally last week at the Fox theatre was one of the biggest ones in recent weeks with a parade of buses taking film employees through the streets to the site of the meeting. Mr. O'Donnell also appeared there and the packed house gave him an enthusiastic reception. Also speaking in

support of Movietime was George C. Biggers, president of the Atlanta Newspapers, Inc.

The state of Florida entered the organizational race with a meeting in Jacksonville attended by 700 persons. The speakers included Mr. O'Donnell, Mr. Mayer and Mayor Hayden Burns of Jacksonville. Movietime Indiana U.S.A. was born officially at the Keith theatre in Indianapolis when all film activity stopped in order to permit staff to attend the meeting. Present were Marc Wolf, Robert Coyne, special COMPA counsel, Trueman Rembusch and Mr. O'Donnell.

At the Paramount theatre in Des Moines, Movietime in Iowa U.S.A., was off to a flying start at a meeting attended by 150. Rev. Alexander and Col. William McCraw were the chief speakers.

Virginia Peninsula exhibitors, at a meeting in Hampton, Va., elected James Booth as chairman of a committee to map their participation in the Movietime in Virginia U.S.A., campaign.

After a meeting between Movietime COMPO officials, including Mr. O'Donnell, Mr. Mayer and prominent exhibitors, it was decided this week to launch the Philadelphia area campaign with a major rally September 12 either at the Mastbaum or Boyd theatres.

#### NO GAME, CONNIE MACK WILL TAKE FILMS

Baseball's Connie Mack, 88, journeyed to Corning, N. Y., recently to look over the Philadelphia Athletics' farm team there. Arriving in the evening, Mr. Mack asked if there was a night ball game. Informed there was none, be said, "Well, then, let's go to the movies." Mr. Mack attended Schine's State theatre and saw "As young as You Feel." The story and the fact that Mr. Mack's second favorite entertainment is films got a big play in the news and sports sections of the local newspapers.

#### Take Needham House

Needham Theatres, Inc., Boston, a new corporation, has signed a long term lease on the Paramount theatre, Needham, Mass. The Paramount had been operated by M & P Theatres since 1936. At the time of the split-up of M & P, the house was taken over by New England Theatres, Inc. Lindsey Hooper and Stanley Sumner are president and general manager, respectively, of the new corporation.

VERYTHING which has made the Motion Picture Theatre the home of mankind's greatest entertainment — has been reaffirmed and surpassed by one attraction

## DAVID AND BATHSHEBA

TS spectacular drama, springing from the Bible's most flaming story of transgression, is captured in the full magnificence of Technicolor. The great Motion Picture Screen comes fully into its own as legions clash and a tremendous cast of thousands recreate a world of passion and fire! Truly, it is a milestone in Motion Picture production.



RAYMOND MASSEY · KIERON MOORE JAMES ROBERTSON JUSTICE JAMES ROBERTSON JUSTICE JAMES ROBERTSON JUSTICE



ARRYL F. ZANUCK · HENRY KING · PHILIP DUNNE

24 SHEET AVAILABLE FREE -CAMPAIGN



WILL BE PRESOLD

26 TIMES EACH TO EVERY
MAN, WOMAN AND CHILD
IN THE UNITED STATES
AND CANADA
THROUGH THE
GREATEST CAMPAIGN
IN 20 HISTORY!

VERYTHING which Motion Picture Theatre the kind's greatest entertainm reaffirmed and surpassed by

## DAV AND BATHSH

TS spectacular drama the Bible's most flaming states sion, is captured in the full Technicolor. The great Screen comes fully into its clash and a tremendous cast create a world of passion a is a milestone in Motion Pice.

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nd so it came to pass that David, Lion of Judah, looked upon the adulteress, Bathsheba ... and for her he broke God's own commandment."



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that David, Lion of Judah,
looked upon the adulteress, Bathsheba
... and for her he broke
God's own commandment."

#### Allied Asks Rental Cuts

Allied States Association is tying its demands for a reduction of rental terms to the Movietime U.S.A. campaign.

In a telegram to Robert J. O'Donnell, national director of the drive, Charles Niles, treasurer of Allied, asked Mr. O'Donnell or someone" to "get the word to the big guns to call off the dogs and curtail their greed at least until Movietime is over."

The message commended Mr. O'Donnell and Arthur L. Mayer for the "great job" they are doing. "I personally hate to see all your work and efforts being destroyed at the grass roots by avarice," Mr. Niles said.

He started his telegram by saying he was "well aware that film rentals are not a part of COMPO, but it is ironical that outrageous demands are being made here in Iowa and Nebraska for top product right at the time the Movietime campaign is getting under way. We in Allied know we need the campaign and need it badly," he said, adding, "We in Allied have done and will do everything possible to make it a great success.

"What better answer is there to that infamous article in Life than top pictures on every screen in the country with big audiences in attendance, but this is impossible if exhibitors are unable to negotiate for top pictures such as "Here Comes the Groom," "That's My Boy" and "Captain Horatio Hornblower," he said.

In the case of "David and Bathsheba" Twentieth Century-Fox was violating the law by fixing admission prices "so that not only the exhibitor is being gouged but the public as well by upped admissions," Mr. Niles said.

A spokesman at COMPO headquarters said there was nothing the organization could do about the Allied complaints since, as Mr. Niles had pointed out, film rentals are not within COMPO's province. A spokesman for 20th-Fox, without revealing terms, denied Mr. Niles' charge that the company was fixing admissions for "David and Bathsheba."

#### Senate Group Restricts Ticket Tax Exemptions

WASHINGTON: Exhibitors gained a significant advantage last week when the Senate Finance Committee narrowed the provision in the House tax bill lifting the admissions tax on entertainment by non-profit groups.

While the final language of the Senate provision remains to be drawn up, officials here say it would do several things. It would keep the admissions tax on all motion picture showings by non-profit groups, even religious, educational and charitable ones, and would also keep the tax on all entertainment of any type given in a motion picture theatre; it would keep the tax on cooperative and community-center motion picture theatres.

#### MONOGRAM-ALLIED ARTISTS SET 45 FOR 1951-52 SEASON

TORONTO: Monogram-Allied Artists will release 45 features, to be produced at a steady rate of four a month, during the 1951-52 season, it was announced Friday by Steve Broidy, president, at the companies' Canadian sales meeting here.

Mr. Broidy said the entire program would be under the supervision of Walter Mirisch, newly-appointed executive producer.

More than a quarter of the entire year's output will be in Cinecolor, including six high-budget Allied Artists pictures and seven Monogram specials. It was explained that the sharp increase in the use of color was due to the outstanding returns on color specials released during the current season.

The Allied Artists Cinecolor productions include three Walter Wanger pictures: "Yellow Knife," based on the Saturday Evening Post serial; "Queen of the Universe" and "Beauty and the Beast." Also for Allied Artists, Scott R. Dunlap will make "The Police Story" and "Battle Zone." Walter Mirisch will do "The Black Knight," the story of Richard the Lion-Hearted.

Topping the Monogram program will be Mr. Wanger's "Aladdin and His Lamp," in Cinecolor. The six other Monogram color specials include "Hiawatha," "Wagons West," which will star Rod Cameron; "The Rose Bowl Story," "Flat Top," "Wild Stallion" and "Little Shepherd of Kingdom Come."

The balance of the Monogram program includes 18 varied features plus two western

series of six pictures each. In the black-andwhite lineup are four Bowery Boy comedies; two Bomba, the Jungle Boy adventure films; Wayne Morris in two adventure pictures; Wild Bill Elliott in two outdoor features in Sepia Tone; Stanley Clements in two starring vehicles; two action films, "Escape to Freedom" and "The Sea Tiger" and two headline stories.

The Monogram lineup further includes two collegiate pictures, two James Oliver Curwood adventures starring Kirby Grant with Chinook, and two western series of six pictures each, one starring Johnny Mack Brown with James Ellison and the other starring Whip Wilson, supported by Jim Bannon and Fuzzy Knight.

On Tuesday and Wednesday of this week, executives of Monogram-Allied Artists met at the Hotel Muehlebach in Kansas City to go over the production, sales and promotion program prior to the announcement of the product lineup in Toronto. Mr. Broidy conducted the sessions. Harold Mirisch and Edward Morey, vice-presidents, and eight other top executives, including John Flinn, advertising-publicity director, were on hand for the two-day meeting.

At the Toronto convention, Mr. Broidy discussed Monogram-Allied Artists releases for the next 12 months and outlined sales policies for the companies' Canadian sales force. He emphasized that the extensive use of color added considerable value to the product.

#### LATE REVIEW

#### The Blue Veil RKO-Wald and Krasna— Sentimental Drama

Women will have a fine old time watching Jane Wyman suffer in "The Blue Veil," a sentimental story about a lonely woman and the children she cares for during their formulative years. This attraction, first under the Wald and Krasna Prod. aegis to be unfurled for review, is a tear-jerker of considerable effectiveness and a three-handkerchief picture, at least. Maybe four.

The story wraps up elements which always have been sure-fire with audiences, especially women, in the past and ought to be no less appealing now. It revolves mightily and entirely around Miss Wyman who loses her baby immediately after birth. Since her husband was killed in France during World War I, the lonely Miss Wyman gives ground to her strong maternal instinct and determines upon a career as

a governess.

The story thereafter traces her life from youth to advanced age as a loving guardian of the babies placed in her care. In effect, the film is a series of unrelated episodes until the strings are pulled together at the close. This comes about when Miss Wyman runs across one of her "babies," now Don Taylor and an eye specialist. The years are hurled back and the association of the early years pieced together. The other "babies," now adult and

mostly married, are brought in for a reunion with Miss Wyman whose troubles now are over as Taylor commits his own babies to her care. Martha Scott did about the same thing with school children in "Cheers for Miss Bishop" and Louis Calhern with law students in "The Marriferent Vanker" in

care. Martha Scott did about the same thing with school children in "Cheers for Miss Bishop" and Louis Calhern with law students in "The Magnificent Yankee."

"The Blue Veil" is a sentimental journey, nicely written by Norman Corwin from a story by Francis Campaux, sympathetically directed by Curtis Bernhardt and competently performed by a long cast dominated entirely by Miss Wyman. Supporting leads include Charles Laughton who figures in one episode, Agnes Moorehead and Richard Carlson in another and Joan Blondell in a third. Cyril Cusack, as the owner of the toy shop and Miss Wyman's lifelong friend, is a standout.

Jerry Wald and Norman Krasna co-produced with Raymond Hakim as their associate. Franz Waxman's music is keyed to the dramatic climate and is a valuable assist.

Seen at a trade show at the Paris Theatre, New York, where those in attendance applauded. Reviewer's Rating: Excellent.—RED KANN.

minutes	PCA	No	15252	General	audience classi-
	run	140"	13636.	Cicierai	wantisence certain-
fication.					
Louise					Jane Wyman
Begley					Charles Laughton
					Richard Carlson
Annie			*****		Joan Blondell
Fleur					Agnes Moorhead
Don Tay	lor, A	udrey	Totte	r, Cyril	Cusack, Everett
Sloane, N.	atalie	Wood,	Warn	er Ander	son, Alan Napier.
Henry M	organ,	Vivi	an Va	nce. Les	Tremayne, John
Ridgely,	Dan	O'Her	lihy, (	Carleton	G. Young, Dan

### Terry Ramsaye Says

ALL THE MAKINGS are present for a spectacular battle of control of the Hearst empire centering in Hollywood and the personage of Miss Marion Davies. She, for thirty-two years to his death, was closer to him and knew more of him than any one else in his dynamic world.

Now if that voting trust agreement of November 5, 1950, covering the Hearst Corporation, d signating Miss Davies as the sole voting trustee for life, after the publisher's demise, survives legalistic trials, the institution will for the second time come under feminine dominations. The first was his mother, Phoebe Apperson Hearst. She schemed a limelighted career for her flamboyantly playboy son—"to save him, gentlemen," she told the board. Marion gives signs of being as determinedly sagacious as Phoebe. Assuredly William Randolph Hearst gave them both heed, and devotion.

Inevitably the chapters to come will be centered in Hollywood. First off the story of the voting trusteeship was Hedda Hopper's scoop, a signal performance, conspicuous, too, amid the inept indifferences of a generally butter-fingered press. It is to be considered that the lawyer on that trusteeship document is Gregson Bautzer, of famed effectiveness in movieland. He is quoted: "The document will speak for itself." Doubtless Mr. Bautzer will, also.

will, also.

One can well understand that Mr. Hearst's sons may well have certain inevitable emotions. But, after thirty-two years, no sudden revelation has been thrust upon them. They have had time to adjust, and they could have done with sound public relations counsel in the last fortnight. Miss Davies will be finding a very considerable sympathy in the courts of popular opinion.

The fairest words of judgment about Hearst have come from Raymond Moley of "Brain Trust" fame in early New Deal days, and incidentally the author of "The Hays Office" in 1945, who in his "Perspective" page in Newsweck says:

"His (Hearst's) insistence on fundamental American principles has not been an echo of a discredited past but a constant reminder to the American people that there is a faith that trenscends fashion . . . his principles of government were eternal. And he made millions remember them."

A LONG VISTA of experience gives background and authority to that luncheon observation of Adolph Zukor: "We have no right to expect abnormal prosperity to be our permanent standard."

It is a time to recall that Mr. Zukor, more than any other one man, brought an end to the Motion Picture Patents Company control of the industry—which was considerably more defeated by product than law suits. And the observations of its founder and boss, Jeremiah J. Kennedy, who observed of his complaining members: "They were just on the beach when the tide came in."

For every mountain on the graph of every industry there is a valley.

me um me

GLORIA SWANSON, interviewed by the Associated Press in Hollywood, where again she is in a picture, gave her findings from tours of public contact for, and since, "Sunset Boulevard."

"I discovered that the people over thirty-five—the 'lost audience'—have lost faith in the movies. They grew up with the movies when I did. That was when pictures were entirely unreal. Glamour was the keynote, and they went to the movies to get away from the worries of their everyday life. Then Hollywood became realistic. The older audience discovered that movies were filled with the very problems they were trying to escape. So they sought other entertainment."

The essence of that might well be engraved on the gates of the city.

NATURE NOTE: When the strident jarfly sounds his staccato from the dead twig high in the blazing heat of mid-afternoon and the katydid chorus rises in the dark woodland in the night as cold air flows down the Valley of the Silvermine, an "overlap dissolve," in camera parlance, is covering the change of seasons. The lower leaves of staghorn sumach are tinged with red and the lofty tulip poplars begin to toss big flakes of golden ripened foliage. The birds have passed all the passion and industry and belligerencies of their mating season. They are apathetically silent, loafing in the depths of cover where bugs and berries abound by the waterside. They are completing the new plumage for the wings of migration. Redder than firecrackers, tomatoes lushly gleam in the garden green, and the perfected ears of golden bantam, a heritage from the Indians of the Susquehanna, beckon to the plucking. The stack of unread books stands high, and the unanswered mail floods the That can wait until we get caught up with the fishing.

Mirisch Adds to Stock Holdings in Monogram

WASHINGTON: The Securities and Exchange Commission reports Harold J. Mirisch has increased his holdings of Monogram common stock from 200 shares at the beginning of 1951, to 1,200 shares at the end of May. He reported buying 200 shares in February, 600 in April and 400 in May. John G. Eidell reported selling 1,000 shares of Universal common in April, dropping his holdings to 5,474 shares. Abraham Schneider bought 100 shares of Columbia common early in August, raising his holdings to 7,860 shares, plus warrants for another 12,500 shares.

Monogram Production, Sales Heads Meet in Kansas City

Allied Artists and Monogram sales and production executives met at the Muehlebach Hotel, Kansas City, this week for a two-day conference to discuss plans for the companies' 1951-1952 program. Attending from the coast were Steve Broidy, president; Harold Mirisch, vice-president; Walter Mirisch, executive producer; G. Ralph Branton, nominee for the companies' board of directors; Harold Wirthwein, western sales manager, and John C. Flinn, advertising-publicity director. Home office executives at the meeting included Morey Goldstein, vice-president and general sales manager; Ed Morey, vice-president; Lloyd Lind, supervisor exchanges, and L. E. Goldhammer, eastern sales head.

Goldman Files Damage Suit Against Stanley Company

The William Goldman Theatres circuit in Philadelphia has filed a \$83,588 damage suit against the Stanley Company of America, Warner Bros., subsidiary in Philadelphia, charging the amount was spent to improve the State theatre. In its complaint the circuit said that in 1928, the Mercantile and Thetares Properties constructed the State theatre, key neighborhood house in West Philadelphia, and leased it to Warners for 20 years. On May 31, 1946, the Goldman interests acquired the State when the Warner lease expired. Goldman claimed the amount sought in damages was used to repair the State, claiming the damages resulted from negligence on the part of the Stanley company.

SAG Cancels Contract With Lippert Over TV

HOLLYWOOD: The Screen Actors Guild, in an unprecedented action, on Wednesday notified Lippert Productions that it was cancelling its contract with the studio as of 60 days from now on the grounds that the company had violated its 1948 contract with the Guild by selling to television pictures made after August 1, 1948. The contract stipulated that the Guild had to be notified on such sales, and additional payment to players would have to be negotiated. The SAG offered to meet with Mr. Lippert to discuss a settlement.



TRADE SHOWS

A year in the making! Thousands in the cast! For the millions who thrill to excitement and romance in the rugged West ... M-G-M presents a new and wonderful Technicolor adventure.

ALBANY-9/17-2 P.M. 20th-Fox Screen Room 1052 Broadway

ATLANTA-9/17-2 P.M. 20th-Fox Screen Room 197 Walton St., N.W. BOSTON-9/17-2 P.M. BUFFALO-9/17-2 P.M. 20th-Fox Screen Room 290 Franklin Street

CHARLOTTE-9/17-1:30 P.M. 20th-Fox Screen Room 308 S. Church Street CHICAGO—9/17—1:30 P.M. H. C. Igel's Screen Room 1301 S. Wabash Avenue CINCINNATI-9/17-8 P.M.

RKO Palace Bldg. Screen Room 16 East Sixth Street CLEVELAND-9/17-1 P.M. 20th-Fox Screen Room 2219 Payne Avenue

DALLAS-9/17-2:30 P.M. 20th-Fox Screen Room 1803 Wood Street DENVER-9/17-2 P.M. Paramount Screen Room 2100 Stout Street

DES MOINES-9/17-1 P.M. 20th-Fox Screen Roo 1300 High Street DETROIT-9/17-1:30 P.M. lax Blumenthal's Sc. Rm. 2310 Cass Avenue

INDIANAPOLIS-9/17-1 P.M. 20th-Fox Screen Room 326 North Illinois Street JACKSONVILLE-9/17-8 P.M.

orida State Screen Room 128 East Forsyth Street KANSAS CITY-9/17-1:30 P.M 20th-Fox Screen Room 1720 Wyandotte Street

LOS ANGELES—9/17—2 P.M. United Artists' Screen Roon 1851 South Westmoreland

MEMPHIS-9/17-12 Noon 151 Vance Avenu

MILWAUKEE-9/17-1:30 P.M. Warner Screen Room 212 West Wisconsin Aver MINNEAPOLIS-9/17-2 P.M. 20th-Fox Screen Room 1015 Currie Avenue

NEW HAVEN-9/17-2 P.M. 20th-Fox Screen Room 40 Whiting Street

NEW ORLEANS—5/17—1:30 P.M. 20th-Fox Screen Room 200 South Liberty Street NEW YORK-N. J. -9/17-2:30 P.M.

4-G-M Screen Roo 630 Ninth Avenue OKLAHOMA CITY-9/17-1 P.M. 20th-Fox Screen Room 10 North Lee Street

OMAHA-9/17-1 P.M. 20th-Fox Screen Room 1502 Davenport Street PHILADELPHIA-9/17-11 A.M.

M-G-M Screen Room PITTSBURGH-9/17-2 P.M. M-G-M Screen Room 1623 Boulevard of Allies

PORTLAND—9/17—2 P.M. B. F. Shearer Screen Room 1947 N. W. Kearney Street ST. LOUIS—9/17—1 P.M. S'Renco Art Theatre 3143 Olive Street

SALT LAKE CITY-9/17-1 P.M. 20th-Fox Screen Room 216 East First Street, South SAN FRANCISCO 9/17—1:30 P.M. 20th-Fox Screen Roc 245 Hyde Street

SEATTLE—9/17—1 P.M. Jewel Box Preview Theatre 2318 Second Avenue WASHINGTON-9/17-2 P.M. RKO Screen Room 932 North Jersey Avenue, N.W.

#### M-G-M's "BANNERLINE" TRADE SHOWS SEPT. 14 (Except Jacksonville which is Sept. 18th)

#### The screen's new young sweethearts in a roaring romance!

ALBANY ATLANTA ATLANTA
BOSTON
BUFFALO
CHARLOTTE
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DENVER
DES MOIMES
DETROIT
INDIANAPOLIS
KANSAS CITY 20th-Fox Screen Room
20th-Fox Screen Room
Mr-G-M Screen Room
20th-Fox Screen Room
20th-Fox Screen Room
H. G. Igel's Screen Room
20th-Fox Screen Room
Max Blumenthal's Sc. Rm.
20th-Fox Screen Room
United Artists' Screen Room
United Artists' Screen Rm.

1052 Broadway 197 Walton St., N. W. 46 Church Street 290 Franklin Street 306 S. Church Street 1201 S. Wabash Ave. 16 East Sixth Street 1803 Wood Street 2100 Stout Street 230 Ocas Avenue 230 Cass Avenue 230 No. Illinois St. 128 East Foreyth Street 128 East Foreyth Street 128 East Foreyth Street 128 East Foreyth Street 1891 S. Westmordand

AN M-G-M PICTURE

2 P.M. 2 P.M. 2 P.M. 1 30 P.M. 1 30 P.M. 1 P.M. 2 P.M. 2 P.M. 2 P.M. 2 P.M. 2 P.M. 2 P.M. 3 P.M. 3 P.M. 4 P.M. 5 P.M. 5 P.M. 6 P.M. 6 P.M. 8 P

ROBERT SISK

MEMPHIS
MILWAUKEE
MINNEAPOLIS
NEW HAVEN
NEW ORLEAMS
NEW YORK-N. J.
OKLAHOMA CITY
OMAHA
PITTSBURGH
PORTLAND
ST. LOUIS
SALT LAKE CITY
SAN FRANCISCO
SEATTLE
WASHINGTON

20th-Fox Screen Room Warner Screen Room 29th-Fox Screen Room 20th-Fox Screen Room 8. Fox Screen Room 8. F. Shearer Screen Rm. 5'Renco Art Theatre 20th-Fox Screen Room Jewel Box Preview Thea. RKO Screen Room

151 Vance Avenue 212 W. Wisconsin Ave. 1015 Currie Avenue 40 Whiting Street 200 S. Liberty St. 830 Ninth Avenue 19 Korth. Es Street 1233 Summer Street 1233 Summer Street 1243 Street 1243 Street 1253 Blvd. of Allies 1343 Olive Street 215 E. First St., So. 225 Hyde Street 225 Hyde Street

M.G.M presents "BANNERLINE" • Keefe Brasselle • Sally Forrest • Lionel Barrymore • Lewis Stone • Screen Play by Charles Schnee • From a Story by Samson Raphaelson • Directed by Don Weis • Produced by Henry Berman

#### FIGHT GOES TO UA Finishes THEATRE TV

#### Robinson-Turpin Bout to staged, and the theatres eliminate the home Film Houses; RKO Gets Fight Screen Rights

The exhibitors saved the day last week and helped keep the Sugar Ray Robinson-Randy Turpin fight "in the family."

The bout is scheduled for September 12 at the Polo Grounds in New York. The International Boxing Club, promoters of the fight, had demanded a minimum guarantee from theatre television interests and RKO Pictures, which bid for the film rights, making it clear that unless that figure were met, rights to the match would go to home television.

#### Guarantee \$325,000

The total guarantee was put at approximately \$325,000, about the amount offered by the Pabst Brewing Company to sponsor the fight for free home television, and last Saturday was set as the deadline on which the film industry had to post the required guarantees.

When the deadline arrived, RKO, with several thousand contracts tor the fight reels "in the house," found that it was short of the required goal. When confronted with the situation, the Boxing Club decided to throw in its lot with the theatres, with RKO providing the missing amount temporarily out of its own pocket.

Since New York theatres once again will be unable to join in the theatre television network, the most the theatres could be expected to pay for exclusive large-screen rights was about \$25,000. That left RKO with a need to cover about \$300,000. The company presented the situation to the exhibitors and, in a departure from previous custom, asked for booking guarantees.

A spokesman for RKO said the response from both circuits and independents had been "most gratifying," but earlier in the week declined to give the exact number of bookings received, holding that it was too early for a final tally.

#### Called Realistic Solution

The arrangement, under which rights to a top sport event are tied up by the theatre television interests on one hand and a picture company on the other, is seen as the only realistic solution to the problem of wresting worthwhile programs from the home television broadcasters. It is believed that if the Robinson - Turpin experience proves a success, a similar policy of joint action will be followed in the future.

Theatre television has presented a number of important fights on an exclusive basis and, with the exception of the Louis-Bivins fight, all of them drew well. The advantage works both ways, the promoters get a "controlled" audience and the assurance of no competition in cities where the fight is

television competition which has reduced attendance on fight nights in the past.

For the Robinson-Turpin middleweight championship bout, theatres will have to pay 75 cents per seat to the International Boxing Club, instead of the usual 40 cents. As a result, most houses are raising admissions to

#### Show Breakdown of \$2

In Albany, where Fabian's Grand theatre has been equipped with the large-screen television unit previously installed at the Palace theatre, newspaper ads publicized the breakdown of the \$2. It showed that 54 cents constitutes the regular admission; 33 cents goes to the Government in Federal tax; telephone line charges take up 38 cents and the fighters' and club's share is 75 cents.

A number of houses are placing tickets on sale in advance. The policy will be in force at the Grand, where the ticket sale will be limited to the theatre's capacity of 1,550, and at the Pilgrim in Boston where admissions will be \$1.80.

In Chicago, the B&K Uptown theatre has been added to the group of Chicago houses scheduled to carry the bout. The Uptown's 4,400 seats would raise the local capacity for the fight to 13,500 seats (including a second showing at the State-Lake which is equipped with the Paramount-developed intermediate

In commending theatres for their strong support of the projected fight picture, Robert Mochrie, vice-president of RKO Radio, said, This is an effort to find out if the theatres of America can compete with home television or not. Most assuredly, 15 or 16 theatres with large screen TV equipment cannot do it. The key to the problem is the good, old can of film and the thousands of theatres it can go to. This fight is likely to give us the answer to home television competition."

#### Plan on 1200 Prints

At a press conference Wednesday, Mr. Mochrie disclosed that RKO would have 1,200 prints of the fight available for U.S. distribution. A negative will be flown to London, where prints will be made. Broadway houses will have the fight pictures by noon September 13 and cities east of Chicago will get it that evening. Theatres west of Chicago will receive their prints Septem-

AT & T this week made known its basic charges for "occasional users," such as theatres, which must pay \$1 per air mile for AT & T facilities. Total cost for a one-hour program on a hypothetical 12-city theatre television network would come to \$7,782, with the cost to each house amounting to \$648. Relaying charges vary with the distances involved. Contractual users of the AT & T facilities pay only 20 cents per air

#### 4 Regional Sales Meets

United Artists executives and field personnel last weekend completed the last in a series of four one-day regional sales meetings at which UA's product lineup was discussed in detail and sales polices were out-

At the last meeting, at the Waldorf-Astoria in New York, UA eastern branch managers met with the home office executives headed by William J. Heineman, vicepresident in charge of distribution; Max E. Youngstein, vice-president and national director of advertising, publicity and exploita-tion, and Bernard G. Kranze, executive assistant to Mr. Heineman.

Delegates, who included Nat Nathanson, eastern Canadian division manager, heard the sales executives point to the steady strengthening of UA's position in the industry as the top distributor of independent productions. They also were familiarized with plans for the U.A. national sales drive under the slogan "Drive All the Way With

The product lineup discussed at the meeting included Harry M. Popkin's "The Well," set for a September world premiere at Loew's State in New York; Jean Re-noir's "The River," which starts roadshow engagements in September; "Obsessed," slated for release September 7; "Mister Drake's Duck," starring Douglas Fairbanks, Jr., and Yolande Donlan and set to go into national release September 21; "Hotel Sahara," planned for October 15 national release and starring Yvonne de Carlo, and "Mr. Peek-A-Boo," a comedy starring Joan Greenwood and scheduled for release Oc-

The meeting placed great emphasis on such forthcoming films as "The African Queen," "Another Man's Poison," "High Queen," "Another Man's Poison," "High Noon," "Saturday Island," "The Green Glove," "Fort Defiance," "The Big Night,"
"Chicago Calling" and, finally, "Learn to

Buy RKO Fight Pictures. Indiana Allied Urges

Allied Theatre Owners of Indiana, in its current bulletin, is urging exhibitors to book RKO's projected filming of the forthcoming Sugar Ray Robinson-Randy Turpin fight in New York September 12. Trueman Rembusch is president of the exhibitor unit. The bulletin says, "Attractions this strong on home TV hurt theatre box offices in all areas where television is available, reportedly as much as 50 per cent in some sections. We hope RKO is successful in obtaining sufficient commitments to insure it against any financial loss because undoubtedly the combination of revenue from theatre TV and RKO's film rights has kept this attraction out of the hands of sponsors for home television."

THE 'STREETCAR' EVERYONE'S WAITING FOR

## Streetcar Named esire"

**FOLLOWING** WARNER BROS. 1st **ENGAGEMENT IN** ATLANTIC CITY, IT OPENS IN **NEW YORK** AND LOS ANGELES

CHARLES K. FELDMAN

SCREEN PLAY BY

DISTRIBUTED BY ELIA KAZAN WARNER BROS

FROM THE PULITZER PRIZE AND CRITICS AWARD PLAY

## People in The News

ARTHUR KRIM, president of United Artists, returned to Hollywood from New York this wack to resume negotiations for additional product for the company's 1952 releasing schedule.

MORT NATHANSON, Paramount Pictures publicity manager, will formally resign from the company September 14. He had been publicity director of Liberty Films when Paramount acquired the company in 1947. Herb Steinberg, currently a Paramount home office publicist, will succeed Mr. Nathanson, it is reported.

MAX E. YOUNGSTEIN, United Artists vicepresident in charge of advertising-publicity, will leave New York by plane next week for a business visit to England and the Continent.

CRESSON E. SMITH, former sales executive of RKO Radio Pictures, has rejoined the company as acting western district manager. Mr. Smith, who resigned from the company a few years ago to go into business for himself, will hold the post during the temporary absence of J. Herb Mac-Intyre.

EDWARD FINKELSTEIN, executive assistant to I. E. LOPERT, president of Lopert Films Distributing Corporation for the past four years, resigned his post last week to join SANFORD WEINER in the formation of a new theatrical and television film distributing company.

DONALD GILLIN has been appointed branch manager for Universal Pictures in Seattle, replacing L. George DeWalde, who resigned recently to go into business for himself. Mr. Gillin had been a salesman at the Los Angeles exchange.

Syd Gross, formerly national director of

advertising, publicity and exploitation for Film Classics, Inc., this week joined Bernhard Productions, New York, as coordinator of publicity, advertising and promotion for all company product. Mr. Bernhard is releasing three independent productions through Twentieth Century-Fox.

ABRAHAM HARRIS, recently resigned as Assistant Attorney General of the United States, has joined the Washington law firm of ROBERT SHER and MONROE OP-PENHEIMER, which has handled numerous film anti-trust suits.

WALTER STUART, manager of the ATC Community theatre, North Attleboro, Mass., since 1935, has resigned to become a field relations officer for the Office of Price Stabilization in the Boston area.

MARTIN F. BENNET, RCA theatre sales representative in the eastern region, has been named sales manager of the theatre equipment sales section of the RCA engineering products department. He succeeds J. F. O'BRIEN, recently promoted to sales manager of RCA's theatre, visual and sound section.

MARIO LUPORINI, general manager for Twentieth Century-Fox, in Italy, has resigned because of ill health. An American citizen, he will return to this country shortly. Mr. Luporini had been ill all during the past year, when FRED HORNER assumed many of his duties.

JEROME BAKER, an employee of RKO Theatres for the past 23 years, has been appointed manager of the RKO Keith's theatre, Washington, D. C., WILLIAM HOWARD, RKO Theatres vice-president, announced in New York this week.

#### Universal, U.A. Deny U.S. Charge

A general denial by United Artists and Universal of Justice Department charges alleging "common officers, directors and agents" with other film companies, was filed early in the week with the New York District Court by the two companies. At the same time, UA disputed another Government claim that its acquisition of Eagle Lion Classics' assets had resulted in restraining competition.

The companies answered a "show cause" order obtained by the Justice Department on July 27 from the Statutory Court in New York. The UA reply was filed by the law firm of Phillips, Nizer, Benjamin & Krim, who stated that "acquisition by UA of the distribution rights to the motion pictures produced for distribution by Eagle Lion, has enabled UA to remain in the business of distributing motion pictures, and to actively compete with other companies..."

"Competition in the industry among the distributors was not restrained, stifled or lessened, but, on the contrary, competition was enhanced by reason of the fact that UA is now in a stronger position than it has been for many years past to compete with others in the business of distributing motion pictures."

October 25 is the date set by the Statutory Court for hearing on the Government's move, which was designed to amend the "Little Three" anti-trust decree.

#### Court Awards \$450,000 to Exhibitors in Trust Suit

The Federal Court in Vicksburg, Miss., last week awarded \$450,000 and "reasonable attorneys' fees" to two former Greenville, Miss., theatre owners in an anti-trust suit brought against 10 film and theatre companies. Joseph Applebaum and Bert Simms claimed in their suit there was a conspiracy to prevent them from getting "A" product and that as a result they were forced to close their theatre at a considerable financial loss. The major companies, Paramount Gulf Theatres, Clyde G. Darden and W. Prewitt, Jr., were defendants.

#### Theatre Asks \$1,050,000 In New York Trust Suit

A \$1,050,000 triple damage anti-trust suit involving Loew's, Paramount, Columbia, Universal, United Artists and Century Theatres was filed in U. S. District Court, New York, last week by Lavellon Amusement Corporation, East Rockaway, New York. The complaint charges the 14-21 days' clearance over Lavellon's Criterion theatre in favor of Century's Fantasy in Rockville Center, the Valley Stream in Valley Stream, the Lynbrook in Lynbrook and the Baldwin in Baldwin is a direct violation of the Sherman anti-trust laws.



Martin J. Mullin, president, New England Theatres, Boston.

## **EXHIBITORS ATTENTION!**

**Do You Want 60 Million People At Home Or Going To Theatres?** 

In these two fight pictures the theatres of America have an opportunity of playing to the tremendous audience of ardent fight fans willing to pay to see the fights.

<u>But - even more - the theatres can</u> now attract the millions of regular movie fans who remain home on the night of big competitive entertainment events.

FOR THE FIRST TIME, alert and farseeing showmen have the opportunity of assuring themselves in advance of boxoffice special events which will not be seen or heard elsewhere.

WIRE OR PHONE YOUR NEAREST RKO EXCHANGE NOW ABOUT BOOKINGS FOR:



#### CROSS-NATION TV ARRIVES

#### Micro-Wave Relay Opens Month Early; Erected at Cost of \$40,000,000

Television entered a new era last Tuesday and extended its reach to cover some 13,-000,000 TV families simultaneously when the image of President Truman, opening the San Franscisco Japanese Peace Conference, was flashed on a coast-to-coast hookup.

The telecast enjoyed excellent reception in the east. The picture of the President was steady and clear in every detail.

The first transcontinental television broadcast was made possible by completion of the radio relay link between Omaha and San Francisco a full month ahead of schedule. The American Telephone & Telegraph Company originally had scheduled start of operations for September 30, but at the request of the U. S. State Department made a westto-east channel available in time for the Peace Conference.

#### Uses Micro-Wave Entirely

The new coast-to-coast link, built at a cost of \$40,000,000, uses micro-wave radio relay all the way across the country, bouncing the signal across a chain of steel and concrete towers from New York to San Francisco.

The west-to-east channel will remain in use only for the duration of the Conference. Regular commercial service is not expected to start until early in October when the east-to-west channel will be opened first, in time to bring the World Series to western viewers. Regular west-to-east service should be possible a month after that.

For the present, only one channel will be available in each direction and the networks are expected to enter into fierce competition for allocation of these facilities for top shows. Opening of the transcontinental electronic "backbone" also cues television's move to the west coast, a development long forecast within the industry but always conditioned by the big "if" of nationwide facilities.

#### East Investment Heavy

Several of the networks already have announced they plan to originate some of their big shows from Hollywood where the talent is readily aavilable. The broadcasters have bought up huge plots there and are at work on spacious television centers to accommodate both broadcast and motion picture studio facilities.

Even if television moves its headquarters to the coast, New York operations are expected to continue at almost present levels. Television's investment in New York studios and other facilities is heavy and the studios and production workshops of all the networks are hadly overcrowded. Regular

coast-to-coast service is expected to alleviate this condition in part.

Tuesday's hookup brought together all but 11 of the country's 65 television cities and made it possible for 94 of the 107 existing television stations to tie in with the relay link. AT & T officials stress that they will continue to use existing coaxial cable facilities. It is understood that radio relay was substituted because it s cheaper and also because it gives better quality transmission.

The micro-wave relay chain runs from New York to Philadelphia, Pittsburgh, Cleveland, Toledo, Chicago and Omaha, terminal of the network until early this week. The new towers take the signal in vast jumps to Denver, which has no station, Salt Lake City and San Francisco, which is already connected with Los Angeles.

#### Cost Up Sharply

The cost of using the coast-to-coast network facilities will not be exorbitant but it will be brought up sharply by time charges on the various stations involved. AT & T has set a rate, based on regular use of its relaying facilities, of roughly 10 cents per mile per half hour. Considering that the New York to San Francisco facilities involve a distance of about 2,900 miles, and adding the various loops and side-relays of the network, the over-all distance on the AT & T network runs to about 6,000 miles, putting the cost of an hour's program at approximately \$1,200. Time charges bring that amount into the substantial five-figures.

The new transcontinental network brings about 13,000,000 families, representing close to 95 per cent of those having television receivers, within range of the network and puts a potential 40,000,000 persons in the position of watching the Truman telecast at the same time. The number of television receivers in use at the end of September should total about 14,000,000, it is estimated.

The chain of television towers carrying the television signal across the country stand in a twisted line that crosses some of the nation's most rugged terrain. Altogether, there are 107 such towers, about 28 miles apart. The highest is on Mt. Rose, Nev., 10,075 feet above sea level. The lowest is in New York, at 11.5 feet above sea level. The towers themselves range from 427 feet in Des Moines to but two-and-a-half feet at Salt Lake where antennas were placed near the ground to avoid reflection.

#### Carry Phone Circuits Too

Frequently following the course of western pioneers, the towers pick up the signal with their horn-shaped antennas, boost its power and send it on its way to the next relay point. The towers also carry telephone circuits

As was the case with radio prior to tape recordings and electronic transcriptions, the difference in the various time zones is expected to play havoc with television schedules in the early years. It's five o'clock in California when it's eight in New York and the networks have the alternative of either making a kinescope and repeating the show at a suitable hour or putting it on again "live." Since kinescope are of poor quality, and the "live" proposition would result in high costs, this is one of the most vital problems.

#### UPT Merger Hearings to Check Para.

WASHINGTON: Public hearings by the Federal Communications Commission on the proposed merger of United Paramount Theatres and the American Broadcasting Company will be coupled with hearings on antitrust violations by Paramount Pictures, it was disclosed last week.

No date has been set for the consolidated hearings, but the fact that the merger application has been consolidated with the very complicated anti-trust hearings means that it will be many months, possibly a year, before the commission issues a final decision.

The action consolidating the merger question with the earlier hearings was adopted by a four-to-one vote of the commission. Chairman Wayne Coy and Commissioners Walker, Hyde and Webster approved. Commissioners Hennock and Sterling took no part, and Commissioner Jones issued a sharp dissent.

He said that Paramount's anti-trust record was so bad that the commission might well decide to throw it out of the radio-television field and that such a decision would rule out the merger there and then. "We should not even think of hearing on the merger," he said, "until such time as we have decided Paramount has anything to transfer." The FCC does not actually have to approve the merger, but it does have to approve the transfer of control of the various television stations owned by UPT and ABC. Seven such transfer applications are involved in the merger.

Commissioner Jones declared that, even if Paramount should be found qualified, the merger application presents "new and complicated factors" which should be considered separately.

#### Cardinal Spellman to Attend Allied Convention Lunch

Francis Cardinal Spellman of New York has accepted an invitation to deliver the invocation at the opening luncheon of the National Allied States convention to be held at the Biltmore Hotel, New York, October 30-November 1, Wilbur Snaper, general chairman, announced this week. In another announcement on the development of convention plans. Mr. August Bacolini was appointed convention manager.

#### British Made But 125 Films In One Year

by PETER BURNUP

LONDON: In its annual report published last week, the British Film Producers' Association claims that the reduction in the output of British films in the year ended March 31, 1951, "reflects the difficulties of an industry operating under conditions of severe competition in its home market, a heavy burden of taxation and competing overseas with other film-producing countries, most of which enjoy a large measure of financial aid."

In all, 125 British films were registered with the Board of Trade against 131 for the previous year and 120 for 1948-49. First feature films totaled 76, compared with 31 and 71 respectively for each of the two

preceding years.

The successive reduction in the exhibitors' quota—standing now at 30 per cent—is described as a great disappointment to the primary producer. The economic conditions under which film production is carried out in this country, however, have made it difficult for the industry to develop to its full capacity.

The large number of defaults among exhibitors in the first and second years of the present act has been, it is said, a matter of considerable concern to the BFPA. But there are real hopes, the report adds, for believing that with the lower quota of 30 per cent exhibitors generally will find it possible to meet their statutory quota obligation.

Dealing with the overseas market, the report says British films are now firmly established, especially in Japan.

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Linked with the brewing industry, the film business comes in for a forthright lambasting in a just-issued Labour Party pamphlet condemning private monopolies. The publication is generally accepted as a manifesto outlining the platform on which the Government party will fight the forthcoming general election.

Entitled "Monopoly," the pamphlet directs three charges against big business monopolies: that they have too much economic power; that prices are too high, and that they destroy incentives for greater efficiency. As an example of restrictive practices adopted by the monopolies and combines, the pamphlet states: "Some producers prefer to tie up retail outlets for their own goods, at the same time denying outlets to rivals."

#### Offers Dublin House

The Queens theatre on Pearse Street, oldest theatre in Dublin, has been offered to the Abbey Theatre as a temporary home by Louis Elliman, managing director of Odeon (Ireland), Ltd. The Abbey theatre was destroyed by fire recently.

## QUONSET HUT TURNED INTO ATTRACTIVE FILM THEATRE



A QUONSET HUT CONVERTED. Front view of the Mattituck theatre, L. I. It is praised for the excellence of its acoustics.

MATTITUCK, L. I.: The extent to which a Quonset Hut can be turned into an attractive and spacious theatre is demonstrated convincingly in this summer resort community.

Marjorie Wickham and Lloyd Lindsay are the co-owner operators of the Mattituck on Route 25, in the heart of this charming and quiet Long Island community which more than triples its population during the vacation months.

It's a new theatre, too, having opened only last February, and according to Miss Wickham, who acts as a combination house manager, cashier and usher, business has been excellent ever since the Mattituck opened. The theatre seats 480 in its domeshaped auditorium, which gives a cleanly-modern impression, with indirect lighting and a pleasing combination of color shades. The green striped wall flanking the screen matches the seats.

"It took us nine months to get the theatre built and fixed up," Miss Wickham said recently with pride. "Of course, we were lucky since we ordered most of our equipment before the present emergency and the development of shortages. I can't tell you exactly how much it cost us to construct our little theatre here, but it seems to me that by the time we got through, we spent almost

as much as we would have had to lay out for a conventional installation."

Miss Wickham is no newcomer to the business. Before opening the new house she ran a small theatre in the same community for more than 15 years. Now things have changed some and she happily reports that the Mattituck's glass-and-steel front and attractive marques draw a lot of tourists who used to go into Riverhead in the past.

The Mattituck has a single bill policy and charges 50 cents top. Its biggest attraction so far has been Metro's "The Great Caruso" which Miss Wickham is considering bringing back, and Universal's "Apache Drums." which drew the kids from miles around. "This used to be Indian territory and we advertised that fact," she says with a smile. "It helped us, I think." The house has three changes a week and now plays only one week after Riverhead.

Is she worried by television? "Not a bit," Miss Wickham replies. "We get some stations here, but vacationers have enough of that at home. Here, when they want to relax and enjoy themselves, they come to see a movie. Our nearest competition is nine miles away, so we think we are in a rather fortunate position. And I've gotten a lot of nice compliments on the theatre. Most people don't believe it used to be a Quonset."

#### Rank Companies Show Profit for the Year

LONDON: All three of J. Arthur Rank's principal companies showed a profit for the year ended June 23, 1951, profit and loss accounts showed this week. The full report and accounts of the three firms will be published September 19, but preliminary figures are now available.

Gaumont British showed a profit of £711,181 against £508,398 last year. After paying a preference dividend, the company will pay five per cent on ordinary and ordi-

nary A stocks. Nothing was paid on ordinaries last year.

Odeon Theatres' profit was put at £277,-980, which compares to a loss of £124,828 last year. No dividends will be paid on either ordinaries or preferred stock this year, but directors announce that they now have declared one year's preference dividend to June 30, 1950, currently in arrears, out of this year's profits. British and Dominions Corporation showed a £151,468 profit against a £231,533 net last year. Odeon bank indebtedness has been reduced by £373,290 but still exceeds £9,000,000.

## WATCH THE RACE **RKO's New-Season**

**Out For Top** FLYING In Terrific IEATHERNECKS and

Color by TECHNICOLOR!

Hit of Hits in Chicago (Woods) ...In Cleveland, Dallas, Kansas City, Albany . . . Booked as the big LABOR DAY ATTRACTION in Boston, Philadelphia (Randolph), New Orleans, Washington, Baltimore and a score of other key spots!

HOWARD HUGHES presents

JOHN WAYNE • ROBERT RYAN ... "FLYING LEATHERNECKS"

An EDMUND GRAINGER Production with DON TAYLOR . JANIS CARTER JAY C. FLIPPEN . WILLIAM HARRIGAN Directed by NICHOLAS RAY . Produced by EDMUND GRAINGER Color by TECHNICOLOR

Screenplay by JAMES EDWARD GRANT



## FOR AFCOROS!

Giants Battle II
Boxoffice Hono
Openings
Holdovers!



● Top money for the Roosevelt, Chicago . . . In Philadelphia (Goldman), New Haven, Houston ... Opening this week and next in key runs throughout the country . . . . HOLIDAY ATTRACTION AT THE NEW YORK PARAMOUNT BEGINNING AUGUST 29th!

HOWARD HUGHES presents

ROBERT MITCHUM • JANE RUSSELL

""HIS KIND OF WOMAN"

A John Farrow Production

with VINCENT PRICE - TIM HOLT - CHARLES MCGRAW
Produced by ROBERT SPARKS - Directed by JOHN FARROW
Written by FRANK FENTON and JACK LEONARD

#### MEXICO QUOTA LAW ATTACKED

by LUIS BECERRA CELIS in Mexico City

The National Exhibitors Association has taken paid half-page advertisements in leading local daily newspapers addressed to President Miguel Aleman, urging him to order various changes in the law which demands that Mexican pictures be given from 30 to 50 per cent of all playing time. The Association calls the measure unconstitutional.

Last week, a judge issued an injunction to keep the measure from being put into effect, pending further examination of its legality under Mexican laws.

Said the advertisements in part: "The law is in open contradiction to our Magna Carta (the Constitutional clause that forbids monopolies of any kind). It seems to have as its aim not the protection of the industry but to put it into the hands of one person, the director general of Cinematography, J. Jesus Castillo Lopez, who is author, judge and executor of his rulings.

"This procedure practically eliminates men of enterprise and substitutes a Government official for them, thereby establishing a precedent prejudicial not only to us but to all commerce and industry in Mexico. The powers bestowed on the director general of Cinematography could provoke the very kind of procedure that your Government seeks to prevent. This throttling of free trade and private initiative would stifle our great motion picture industry. It is evident that the public cannot be made to attend motion picture theatres by law."

#### Calls It Monopoly

The Association contends that the law's giving complete administrative charge of the industry to the Director General of Cinematography constitutes a monopoly. Exhibitor sources apart from the Association fear the law will be a hard blow to the \$57,800,000 investment they claim their business represents.

The attorney here for several local and provincial exhibitors has filed an injunction suit against the law and action is expected to be taken before September 1, when the 1951-52 Federal legislature opens. The Ministry of the Interior has suspended enforcement of the measure to that time to allow statements of objections to and criticism of it.

Even though American companies have suspended imports pending clarification of the law, there appears no immediate danger of U. S. features vanishing from the market.

American industry executives are watchfully waiting, but they are not optimistic. Veterans among them expect the law to reduce their business by at least half. The sales manager of one of the major American firms said: "We just can't do anything about it. After all, this is a free country and it has the right to pass and enforce laws."

Impulsorsa del Cine Independiente, which Gen. Abelardo L. Rodriguez, ex-president of Mexico who heads the Credito Cinematografico Mexicano, a film financing syndicate, organized recently, has started operations by purchasing the 12-year old Cine Albambra in Tampico. The group plans to buy, lease, build and cooperatively run theatres. Plans have been completed for the construction of a 1,200 seat unit in Puebla City, capital of Puebla State.

Local exhibitors are suffering such an acute depression that only two of the 126 theatres are playing to capacity here. Exhibitors blame both inflation and the soaring cost of living, along with retrenchment by the public, which is saving its money for the holidays.

#### INDIA

by V. DORAISWAMY

A scheme for a Motion Picture Academy which would make anual rewards to the best films in Tamil, Teluga and other regional languages of South India, has been submitted to the Government of Madras. The Academy also would give awards to the best actors and actresses in all languages, directors, cameramen, sound engineers, music, art directors, etc.

The Academy would consist of 30 members who will be required to sell all Tamil, Telugu, Malayalam and Kannada pictures released in the state. Six best pictures would be chosen every April.

The scheme provides that the Government, in consultation with the Academy, shall arrange a state function for the award of a plaque or of trophies to the winners. The Government is said to be favorably disposed towards the idea.

#### FRANCE

by HENRY KAHN

The Government's decision to reduce the percentage which is granted from the Aid Funds from 30 to 15 per cent, based on receipts obtained from the sale of French films abroad, has resulted in the producers withdrawing three films from the Venice Festival.

The decision is considered a serious one in Paris. It followed a protest by the well-known script writer, Henri Jeanson, against all film festivals.

It is likely that the decision will be maintained. The producers say they will agree to the showing of the films on condition that the decision to reduce aid funds is modified. That is to say, that it starts from the date the decree was published and is not retroactive.

If both sides refuse to give way, then France will have only one film at Venice, "The Diary of a Country Priest." Since that picture was made at the special request of the Venice Festival, it has not been withdrawn. Unifrance Film, which is primarily concerned with the export of French films, has been shocked by the decision which, it is feared, may have an adverse effect on the sale of French films abroad, considered a matter of serious importance.

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The recent French elections are likely to be felt by the film industry kere. It is known that the Government is considering handing responsibility for the industry over to the Ministry of Information. Up to now, it has been governed by the Ministry of Commerce. The industry is opposed in principle to the change, with producers, distributors and exhibitors united in not wanting to see the industry in the hands of a political ministry.

The French and Norwegians have agreed on a reciprocal exchange of films. Blocked currency will be freed for transfer between the two countries. A limited agreement also has been signed along the same general lines between France and Greece.

#### IRELAND

by T. J. M. SHEEHY in Dublin

The Irish Theatre and Cinema Association, organization of exhibitors in the Republic of Ireland, has decided to approach the Irish Minister for Industry and Commerce to seek a reorganization of the current admission tax schedule. The present scale of taxes is extremely rigid in its operation and exhibitors feel that, if it were made more elastic, they could rearrange their prices so that the same total tax would be returned to the Government, while they could slightly increase their net box office returns.

The association also wishes to raise the matter of the performing rights society. This is an English body which, acting on behalf of authors and composers, collects their copyright fees for them. Irish exhibitors take grave exception to the fact that officers of the Irish Government had to give their services gratis to act as inspectors on behalf of the London society.

The action of the Irish exhibitors comes at a time when English film producers are questioning the performing rights society's monopoly in England.

Although a film producer may have acquired the recording rights in music, and even in cases where the music has been specially composed, he cannot obtain the right to perform the film in public. The exhibitor has therefore to obtain two licenses—one from the film producer for the film and one from the society for the sound-track music.

WITH BRAZEN
IMMODESTY I SAID
"GROOM" IS A GREAT
PICTURE - AND NOW
I'LL PUT IT DOWN
ON PAPER THAT

IT'S A
BOXOFFICE
BEAUTY, TOO!

You swell showmen who have played it to complete print capacity during Paramount Week are phoning - writing - wiring that business is jam-up! In many spots the best ever for the guy listed in the credits as

Bing

**CROSBY** 

YMAN ·

ALEXIS MITH FRANCHOI

BA

FRANK CAPRAS

HERE COMES THE GROOM

with ROBERT KEITH and introducing ANNA MARIA ALBERGHETTI

Produced and Directed by FRANK CAPRA · Associate Producer IRVING ASHER · Screenplay by VIRGINIA VAN UPP,
LIAM O'BRIEN and MYLES CONNOLLY · Story by ROBERT RISKIN and LIAM O'BRIEN

## Rhoden Is **Optimistic**

KANSAS CITY: A note of optimism, based on economic data and theatre experience of the past six months, marked the 22nd annual convention of Fox Midwest theatres, Hotel Muehlebach, Kansas City, Mo., last week. Elmer C. Rhoden, president, missed the convention-he had been hospitalized as a precaution because of a minor accident, for a few days that coincided with the meeting dates. He delivered his address, however, to a tape recorder, and it was transmitted to the 125 managers and home office personnel attending.

"The keynote of our convention this year," said Mr. Rhoden, "is selling! Selling individual pictures, selling our industry, and selling our individual theatres on the local level.

Things look a little different than they did a few months ago, he said, pointing to new house records, and to the turn of Wall Street from bearishness to bullishness on amusement shares. Theatres will soon have their place in the commercial television field, he said. Pointing to the relative position of motion picture theatres, he said in 1946 theatres reached their peak when appliances, for instance, were lowest; in 1950, theatres were lowest when appliances and income were highest-but now, appliances including television are at a low ebb, and motion picture theatre attendance is rising.

Peter Levathes described the Eidophor television system of 20th Century-Fox, and said that equipment for a national network with Kansas City having one of the central studios would be available in two years. Charles Einfeld told of advertising campaigns for coming pictures. In the absence of Mr. Rhoden the meetings were presided over by Senn Lawler, public relations representative, and R. P. Brous, legal representative.

### Westrex Studio Recording Managers Meet on Coast

Westrex Corporation's studio recording managers from Asia, South America and Europe met in Hollywood last week for conferences on new recording techniques and equipment. Attending the week-long meeting were: W. E. Kollmyer, India; J. Cuevas, Brazil; R. J. Engler, England; W. L. Bell. France; F. H. Hotchkiss, eastern division recording manager, New York; R. E. Warn, Hollywood division manager; J. G. Frayne, engineering manager, Hollywood; R. W. Wight, commercial manager, Hollywood, and Gordon R. Glennan, general manager. Sound Services, Inc., at the West

### Westrex Sets Conference

Westrex Corporation will hold its regional conference for export subsidiary company managers in New York September 12-21. Mead Walworth, sales promotion manager, announced in New York last week.

### IN NEWSREELS NTS Marks

MOVIETONE NEWS, No. 71—Fighting flares in North Korea. Creek envoy gets cold reception here. Iran and Engletch in oil deadlock. Machadolis, oil and the state of the state of

nign-cures to raise money.

Ball training. DAY, No. 201—Korea fighting flares
as truce parley stalla. Macfadden parachutes into
river at 8t. Co'r reception for Czech envoy. Getting
ready for big prizefight. Water sking. Anateur

basing contest.

NEWS OF THE DAY, No. 282—Philippines and U. S. sign defense pact. Dewey home, urges Pacific defense pact. Diving padre. Baby monkey. Pairs reveals new fall, winter modes. Army starts build-

reveals new fall, winter modes. Army starts building new football team.

PARAMOUNT NEWS, No. 4-Veterans parade in New York. Premiere of "A Place in the Sun." Turpin and Robinson train for fight. Boy Scours Macfadden parachutes into Hudson River.

PARAMOUNT NEWS, No. 5-Army and Navy make pre-fall headlines. People in the global spotlight: Gov. Dewey. Czech ambassador. Gov. Warrest. Cov. Dewey. Czech ambassador. Gov. Warrest. Cov. Leading. Persic fall and winter fabrical training to the control of the control of

Pierre Balmain fashions.
UNIVERSAL NEWS, No. 487—Veterans parade in New York. Lumber yard fire in Philadelphia. Macfadden jumps from plane. Gov. Warren visits Japan. Turpin and Robinson train for bout. Amateur box-

Turpin and Robinson train for bout. Amateur bosing contest. Water sking. Devey returns. Laly.
UNIVERSAL NEWS, No. 482.
UNIVERSAL STATE NEWS. NO. 4

ception. Gov. Warren in Japan. Maciadden's jump. Football. Boxins. EWS. No. 7—Couch Bluic builds. WARVER PATHE. Philippines and U. S. sign detection for the party of the property of the prop

### NLRB Orders Election at Paramount in 30 Days

WASHINGTON: A three-man National Labor Relations Board panel this week ordered elections within 30 days among advertising, publicity and other white collar workers in three Paramount offices in New York to determine whether the workers are to be represented by the International Alliance of Theatrical Stage Employees, the Distributive, Processing and Office Workers of America or neither. The offices affected are Paramount Pictures Corporation, Paramount Film Distributing Corporation and Paramount International Films, Inc. The panel, consisting of John M. Houston, James J. Reynolds, Jr. and Abe Murdock, handed down its decision when District 65 of the DPOWA challenged the request of the Motion Picture Home Office Employees Union, Local H-63 of IATSE, to represent the workers in these offices.

### Republic Votes Dividend

A dividend of 25 cents per share on the preferred stock, payable October 1, 1951, to stockholders of record September 12 was declared last week by the board of directors of Republic Pictures at a meeting in New

## 25 Years

Observance in its 29 branch offices and a message from Walter E. Green, president, this week marked the 25th anniversary of National Theatre Supply. The celebrations provide the kickoff for the company's fall sales drive, which has as its theme "A Quarter Century of Service to Theatre Owners."

Members of the organization who have been with National since its inception include, in addition to Mr. Green:

Oscar S. Oldknow, Los Angeles; A. T. Crawmer, Minneapolis; Louis Ferguson, Denver: N. C. Haefele, Baltimore; J. H. Kelley, Cincinnati; Bertha Kreinik, Buffalo; C. C. Lewis, Philadelphia; G. J. Libera and B. A. Benson, warehouse; F. J. Masek, Cleveland; J. J. Morgan, Denver; Marion Oviatt, Kansas City; O. A. Peterson, Minneapolis; M. B. Smith, Los Angeles, and N. F. Williams, Pittsburgh.

### Engineers to Convene in Hollywood October 15-19

The Society of Motion Picture and Television Engineers will hold its seventieth semi-annual convention at the Hollywood-Roosevelt Hotel, Hollywood, October 15-19, Boyce Nemec, the group's executive secretary, announced in New York last week. Preliminary convention plans call for sessions on high-speed photography, television, magnetic recording and color television. At the convention banquet October 17, the organization will present special awards, including the newly established David Sarnoff Gold Medal, for recent technical contributions to motion pictures and television.

### Warners to Purchase 50,650 Family Shares

Warner Brothers will purchase 50,650 of the 100,000 Warner Brothers shares tendered by the Warner family under the company's July 17 invitation to tender stock, H. M. Warner, president, has reported to the company's stockholders. As a result of the invitation, Mr. Warner indicated the company expects to acquire 1,015,900 shares of stock at a cost of \$15,000,011. A total of 1,247,967 shares were tendered at such prices that all stock tendered at under \$15 a share and approximately 34 per cent of the stock tendered at \$15 a share will be purchased. Including the stock previously acquired, the company will hold a total of approximately 1,152,000 shares for cancellation and retirement, leaving about 5,620,000 shares outstanding.

### Warners Vote Dividend

The board of directors of Warner Bros. Pictures, Inc., at a meeting in New York declared a dividend of 25 cents per share on the common stock. The dividend was declared payable October 5, 1951, to stockholders of record September 7.

## A New Boxoffice Champ!

"IRON MAN" Best business since "Tomahawk" at Harris Theatre, PITTSBURGH "IRON MAH" Best business since Best business since "UP Front" at Loew's State Theatre NEW YORK "IRON MAH" Best business since Best Business Since "Harvey" (Xmas Week) "Harvey" (Xmas Wogue) of United Artists, Ritz, Vogue) of United Artists, Ritz, Vogue) studio City and Culver Theatres, "IRON MAN" LOS ANGELES Biggest U-I grosser in 5 years at Hippodrome, CLEVELAND Another Boxoffice Smash

\*\*\* IRON MAN\*\*\* Starring JEFF CHANDLER • EVELYN KEYES • STEPHEN MCNALLY • with ROCK HUDSON • JOYCE HOLDEN

\*\*Screenplay by GEORGE ZUCKERMAN and BORDEN CHASE • Based on the story by William R. Burnett • Directed by JOSEPH PEVNEY • Produced by AARON ROSENBERG • A Universal-International Picture

### Stores Seek Better Break From Screen

Claiming the film industry has long fostered a harmful misconception of American department stores, their executives and personnel, the National Retail Dry Goods Association announced in New York last week that it would approach the production heads of the major studios some time after Labor Day to present its complaints, holding out at the same time the promise of closer cooperation in large-scale promotional tieups should Hollywood lend a sympathetic ear.

Max Hess. Ir., chairman of the group's consumer education committee and president of Hess Brothers department store. Allentown, Pa., said the association would offer to set up a special coordinating committee to facilitate motion picture tieups with the organization's 7,000 department and specialty store members-if the producers agree to abandon what he calls their "untrue depiction" of the department store. Provided the film industry is cooperative, Mr. Hess said, the association is willing to 'go all out" to assist Holywood in every way it can.

The present arrangements between producers and individual stores have merely "scratched the surface" of exploitation possibilities, he claims. Full cooperation between the film industry and his association "would guarantee maximum exploitation efficiency between all films and member stores," he predicted.

The Retail Association has not yet approached the film industry officially with its "bargain," but Mr. Hess has spoken informally to individual producers and found them receptive.

The retailers assert that films show the department store owner as a "dumpy, arrogant exploiter;" the floor walker as a "pompous, carnation-wearing petty bureaucrat," and the salesgirl as a "gum-chewing dame." As a result, Mr. Hess said, department stores find it difficult to hire promising young people and the public regards retailers with suspicion.

The Retail Dry Goods Association will also meet with television and radio executives next month in an attempt to better their public relations with those media.

### Charnas Sells Four Houses

Nat Charnas has sold all of his Toledo, Ohio, theatres to Marvin Harris, former manager of the Paramount in Toledo. The theatres are the Avalon, Lyric, Mystic and Bijou. The latter theatre, however, is being dismantled. Mr. Charnas is moving to California.

### Warner Golf Sept. 21

The annual golf tournament of the Warner Club of home office employees in New York will be held Friday, September 21, at the Westchester Country Club, Rye, N. Y.

### Short Product in First Run Houses

NEW YORK—Week of Sept. 3 ASTOR: Musical MemoriesWarner Bros. Feature: Jim Thorpe—All AmericanWarner Bros.	WARNER: Disaster Fight Warner Bros. Sons of the Plains Warner Bros. Lovelora Leghorn Warner Bros. Feature: Painting the Clouds With Sunshine
CAPITOL: Cet NipMGM Feature: A Place in the SunParamount	CHICAGO—Week of Sept. 3
CRITERION: Nature's Half AcreRKO Radio Feature: Alice in WonderlandRKO Radio	PALACE: Nature's Half AcreRKO Radio Feature: Alice in WonderlandRKO Radio
PARAMOUNT: Antique AnticsRKO Redio Anvil Chorus GirlParamount Feature: His Kind of WomanRKO Redio	STATE LAKE: The Helpful Genil 20th-Fox Feature: Devid and Bathsheba 20th-Fox SURF: For Scentimental Reasons
RIVOLI: Pasic Pastry	Feature: Kon-Tiki RKO Radio ZIEGFELD: Temperamental Lion 20th-Fex Desert Lights 20th-Fex Feature: Odette United Artist

Legion of Decency Approves Seven of Eight New Pictures

The National Legion of Decency this week approved seven of eight new films re-Two-"Angels in the Outfield" and "Red Badge of Courage"-were placed in Class A-1, morally unobjectionable for general patronage, and five—"The Desert Fox," "Mr. Peek-A-Boo," "People Against O'Hara," "Reunion in Reno" and "Saturday's Hero"-were placed in Class A-2, morally unobjectionable for adults. film, "Chain of Circumstance," was placed in Class B, morally objectionable in part for all, because it "tends to portray suicide sympathetically." The Legion also announced a change in classification from "C condemned, to "B," for "Bitter Rice," the Italian picture. The objections are listed as "suggestive situations and costuming; suicide in the plot solution."

### Committee Members Listed By Motion Picture Pioneers

The ticket sales sub-committee of the Fund Committee of the Foundation of Motion Picture Pioneers this week announced the list of "full membership" to its three divisions. On the distributors ticket committee are John J. O'Connor, chairman: Al Lichtman, William F. Rodgers, Robert Mochrie, Al Schwalberg, Ben Kalmenson. James Grainger and Morey Goldstein. A. Montague and William Heineman are cochairmen with Mr. O'Connor.

The exhibitors ticket committee includes Si Fabian and Sam Rinzler, co-chairmen, George Skouras, Sol Schwartz, Fred Schwartz, Harry Kalmine, Julius Joelson, Saul Strausberg, Max Cohen, David Weinstock, Joe Seider and Gene Picker. Out-oftown exhibitors sub-committee, E. V. Richards and George Skouras, co-chairmen: Robert O'Donnell, Mitchel Wolfson, A. H. Blank, Frank L. Newman, Samuel Pinanski, Isador Rappaport, John Balaban, Sidney Lust and Jack Kirsch.

Suppliers and tradesmen division: George Dembow, chairman; Oscar Neu, Alan Freeman and Charles O'Reilly, co-chairmen; Izzy Purse, Albert Senft and Jake Starr.

Seven members of show business unions

have been appointed to a labor sub-committee of the Foundation of Motion Picture Pioneers Fund Committee. The union leaders, it was stated in an announcement last week, "will coordinate the activities of labor in the promotion of the several events the Fund Committee will sponsor in the coming months." Richard Walsh, IATSE, is chairman of the group, and the other members are: Bud Collier, American Federation of Radio Artists; Henry Dunn, American Guild of Variety Artists; Herman Gelber, Local 306, Motion Picture Machine Operators; Sol Pernick, Local 1, Theatrical Protective Union; Ronald Reagan, Screen Actors Guild, and Sam Suber, Local 802, Associated Musicians Union of New York.

### Paramount Sales Managers To Meet in New York

Paramount's divisional sales managers will hold a three-day meeting at the New York home office starting September 18, it was announced this week by A. W. Schwalberg, president of Paramount Film Distributing Company. This will be the first meeting of the divisional chiefs since the company's national sales meeting last April. Selling and liquidation of current product for the Confidence Parade of '51 will be the main topic of discussion.

### Walt Roesner Dies

Walt Roesner, band leader in northern California theatres since the 1920's, died at California Sanitarium, Belmont, August 31 after a long illness. Mr. Roesner's first theatre job was as leader of the pit band at Loew's Warfield theatre, San Francisco, in 1924. He also led bands at the Fox theatre there and in New York.

### Robert Walker

Screen actor Robert Walker, 32, who had just completetd work in Leo McCarey's forthcoming production, "My Son John," died at his home in Hollywood August 28 of respiratory failure following treatment by his doctors for an emotional disturbance. Mr. Walker, who rose to stardom in "See Here, Private Hargrove," is the star of Warners' "Strangers on a Train."

# The National Spotlight

### ALBANY

The exchange district will closely follow the experiment of holding "David and Bathsheba" for three, and possibly four, weeks in Warners' Ritz at \$1.25 top, starting September 19. It is the first time the theatre has booked a picture for that length of time, and, since "Life With Father," at that price. Twentieth Century-Fox set the film in Charles Gordon's Olympic, Utica, for three weeks, at the same price scale. . . . Fabian's Grand, in advertising a \$2 top on all seats for the Turpin-Robinson telecast September 12, broke down the figures: regular admission, \$4 cents; line charge, 38 cents; fighters and club share, 75 cents; federal tax, 33 cents. . . . Television equipment installed last year in the neighboring Palace, at a reported cost of \$40,000, has been moved to the Grand.

### <u>ATLANTA</u>

Trade in downtown and drive-in theatres good, with Paramount in its third week of "David and Bathsheba" getting the best of the trade at road show prices: Playing are: Art, "Seven Days to Noon"; Fox, "Here Comes the Groom"; Loew's Grand, "The People Against O'Hara"; Rialto, "Happy Go Lovely"; Roxy, "Buck Privates" and "In The Navy"; Plaza, "Show Boat"... Visiting were: J. H. Thompson, Martin and Thompson, Hawkinsville, Ga.; Mack Jackson, Strand and Jackson theatres, Alexander City, Ala.; W. Welch, Dallas, Dallas, Ga.; C. S. Dunn, Camilla, Camilla, Ga.; John Thompson, Familly drive-in, Gainesville, Ga.; Col. T. E. Orr, Orr Theatres in Alabama; and Nat Williams, Interstate Theatres' Thomasville, Ga. . . . Charles Brewer is the new owner of the Midville theater, Midville, Ga., suffered \$1,500 fire damage recently. . . The ABC Booking Service of Atlanta has opened a branch office in Jacksonville, Fla., with Karl Chalman, as manager. . . . The Martin and Davis Theatres will soon state work on their new 300-car drive-in near Port St. Joe, Fla. . . . The Florida State Theatres in St. Petersburg, Fla., cooperated with the American Red Cross in raising money for the Midwest Flood fund. . . The Florida theatre, St. Petersburg, Fla., will celebrate its 25th anniversary starting September 3 . . . The Scott, Atlanta's newest drive-in was to be opened to the public September 3 with room for 650 cars.

### BOSTON

The management of the Metropolitan had to go back to 1948 to find the figure set by "That's My Boy". And their candy and concession business hit an all-time high. Other first runs also did well. "Kon-Tiki" at the Exeter Street theatre is setting a new house record by going into its third month. "Alice In Wonderland" concluded a fourweek stand at the Keith-Memorial. "Thunder On The Hill" continues in its fourth

week at the Astor. . . . Hal O'Day, former manager for Interstate Theatres who has returned from active duty in the Navy, has been named house manager at the Needham theatre, Needham, formerly the Paramount, by Stanley Summer, general manager. . . . In Fall River, two theatres which have been closed for several months will reopen late in September: the Embassy, operated by William Purcell and the Royal, operated by Jack Saranga. . . Joe Cohen has sold his interest in the Saxon, Fitchburg, and is now devoting his full time to his buying and booking accounts.

### BUFFALO

Richard Carroll, formerly connected with various local distributing companies in the capacity of booker and at one time manager of the Kenmore under the United Paramount regime, has again been appointed manager of the Kenmore under the William Brett-William P. Rosenow management. . Robert Carbone has installed a new and modern air conditioning system in the Roxy theatre in Rochester. . . . Murray White-man, chief barker, Tent No. 7, held a meet-. Murray Whiteing with the Crew in the Variety club headquarters to discuss fall and winter social plans. The first preview-dinner will be held Sunday, September 16. . . . George C. Diestel, 53, photographer and artist and onetime publicity man for Shea and Lafayette

theatres, died. . . . Joseph B. Clements has resigned as manager of the local Paramount, effective October 1.

### CHICAGO

Business was down here Wednesday night by the telecast of the Graham-Gavilan fight ton home TV—an argument in favor of all-out efforts to tie up major fights for theatre TV instead of letting them go to the networks. Record heat didn't help midweek business, either, and the Loop was playing mostly holdovers, but several houses turned in well-above average sessions. The Oriental is doing even better with "That's My Boy" than with "Caruso" or "Show Boat:" "Flying Leathernecks" at the Woods and "His Kind of Woman" at the Roosevelt gave RKO Pictures four hefty grossers in first runs here with "Alice In Wonderland" and "Kon-Tiki" still going strong at the Palace and Surf, respectively; "He Ran All The Way" did well, but below recent figures, at the Chicago, with Jack Carter and Marilyn Maxwell on the stage. . . "David and Bathsheba," was scheduled to open at the State Lake September 5. . . The Monroe, after outbidding the McVickers for "Show Boat" by offering a two-week run, went out after business by hiring a special bus to circulate through the Loop with a sign offering fere rides to the theatre to see "Show Boat." The MGM musical was doubled with "Mark of the Renegade" the first week and "Four-teen Hours" the second.

### WHEN AND WHERE

September 18, 19: Annual convention, West Virginia Allied Theatres' Association, Daniel Boone Hotel, Charleston, W. Va.

September 23-27: Annual convention, Theatre Owners of America, Astor Hotel, New York City.

September 24-26: Annual meeting, Motion Picture Industry Council of Canada, Mount Royal Hotel, Montreal.

October 11-13: Joint convention, Theatre Eqiupment and Supply Manufacturers' Association and Theatre Equipment Dealers Protective Association, Ambassador Hotel, Los Angeles.

October 16, 17: Annual convention, Allied Theatre Owners of the Mid-South, Hotel Gayoso, Memphis, Tenn.

October 28, 29, Fall board meeting Allied States Association, Biltmore Hotel, New York City.

October 30-November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

November 6, 7: Annual fall convention, Kansas - Missouri Theatre Association, Hotel President, Kansas City, Mo.

### CINCINNATI

For the first time in many weeks, there are no holdovers in the current pure production of Woman, RKO Albee; "His Kind of Woman," RKO Palace; "The People Against O'Hara," RKO Grand; "Annie Get Your Gun," dualed with "The West Point Come," RKO Lyric; "Here Comes the Against O'Hara," RKO Lyric; "Here Comes the After the RKO Lyric; "Here Comes the RKO Lyric," Here Comes the RKO Lyric, "Here Comes the RKO Lyric," Here RKO Lyric, "Here Comes the RKO Lyric," Here RKO Lyric, "Here RKO Lyric," Here RKO L Story," RKO Lyric; "Here Comes the Groom," Capitol; "Meet Me After the Show," Keith's and "Four in a Jeep," Guild, . Residents in the vicinity of the Twin drive-in, the only outdoor theatre within the city limits, have petitioned city council to curb the noise from loudspeakers and the blowing of automobile horns late at night. . Additional evidence of the upturn in theatre business, both present and antici-pated, is found in the resumption to full time operation of the suburban Clovernook theatre, unit of Midstates Theatres, Inc., which had been open on weekends only. The Elite theatre, operated by Albert Kineler at Dayton, Ohio, has inaugurated a similar policy, while Fred Krimm's Wenda theatre, also at Dayton, dark for several months, is scheduled to reopen October 1. . . . Hallmark Productions, with headquarters at Wilmington, Ohio, has announced appointment of Robert Woods as home office manager.
... Night patrons of the Regent, State and

(Continued on following page)

(Continued from preceding page)
Majestic theatres, in Springfield, Ohio, will
be granted free parking in a tieup with local
parking lots.

### CLEVELAND

Biggest boxoffice attractions of the week were "Jim Thorpe—All American," "Iron Man," "Flying Leathernecks" and "That's My Boy" in a second week. All grosses from 15 per cent to 60 per cent better than average in spite of record summer heat and interest in the local baseball team... Julius Lamm, manager of the Uptown theatre and Mrs. Lamm were in Chicago to attend the funeral of Mrs. Lamm's brother, Ludwig Sussman, prominent Chicago theatre owner. Bill Kunzman, with National Carbon Company for 42 years, is retiring... Charles Gottlon has set September 16 for the opening of his redecorated and newly equipped Doan theatre. Bob Reich, formerly at the Jewel theatre, will manage... Town Theatre, Marblehead, has been reopened by Ralph J. Adams and Terry Callaghan.

### COLUMBUS

High temperatures, the Ohio State Fair, Labor Day weekend and preparation for school opening combined to keep grosses at moderate levels. The Ohio had a single featuring showing of "The People Against O'Hara." the Palace showed "Flying Leathernecks," the Broad, "The Secret of Convict Lake" and the Grand had Abbott and Costello in "Comin" Round The Mountain." Dual bill of "Born Yesterday" and "Harvey" showed strength at the World and was held for a second week. . . Edmond O'Brien and Producer Nat Holt of Paramont's "Warpath" were in town in advance of showings of the picture at Loew's Broad. . . Indiana and Michigan games with Ohio State football team will be televised live over the NBC video network this fall. . . Board of Directors of the Independent Theatre Owners of Ohio will meet in Columbus September 11 to discuss Movietime U. S. A.

### DENVER

In for multiple weeks are "Flying Leathernecks" at the Broadway and "Here Comes at the Denham. "Frogmen" with "14 Hours," which did fine at the Denver and Esquire, was moved to the Rialto for a week. "Happiest Days of Your Life" is in its second week at the Vogue, Life is in its second week at the vogue, which specializes in foreign films. "His Kind of Woman" with "Murder Without Crime" gets a second week at the Orpheum. Other first runs include "Comin' Round the Mountain" with "Yes Sir, Mr. Bones," Paramount, and "Disc Jockey" with "Let's Go Navy," on a moveover at the Rialto, after a week at the Paramount. . . . Jack Allender, who sold for Universal here prior to 1940, when he entered the marines, is back, now selling for 20th Century-Fox. . The directors of Allied Rocky Mountain Independent Theatres will meet January 15, with election of officers part of the program, . . Hopalong Cassidy scheduled to be here September 21 to open shopping center.

### DES MOINES

A special program, "Thy Neighbor's Voice," is being heard each morning at the Rialto in Missouri Valley. The idea is to provide music for shoppers during the hot summer days, and the theatre facilities are

provided free of charge by manager W. B. Franke. . . . Tri-States Theatre Corp., through its theatres in the state along with local chambers of commerce, has sponsored the Mrs. America beauty contest in Iowa. The winner goes to the national contest at Asbury Park, N. J. . . . The Esquire theatre in Davenport has received a plaque for being the "most courteous" theatre in the Tri-States group. Theatres in the circuit were checked without advance notice, and were rated on courtesy and service to the patrons. . . Mr. and Mrs. William Fox of Madison, Wis., have purchased the Vern and LuVerne from Mr. and Mrs. Robert Thomas.

### DETROIT

Bob Hope and Marilyn Maxwell arrived in town for the Michigan State Fair. Hope didn't put on a show the opening day due to union troubles. Exhibitors feared a drop in receipts while the fair was in progress. So far bad weather and opening day troubles kept fair attendance down and theatre at tendance up. . . . Fox is doing very well with the two-show-a-day experiment Dave Idzal, manager, is trying out. "Adventures of Captain Fabian" is the screen attraction. "That's My Boy" and "Katie Did It," are doing terrific business at the Michigan. United Artists reports good returns from "The Strip." Palms is showing a double bill, "Iron Man" and "Saddle Legion." "Captain "Captain Horatio Hornblower" has moved from the Palms to the Madison. Adams held over "Happy Go Lovely" for another week.

### HARTFORD

Downtown first-run openings included: "People Against O'Hara" and "The Tall Target," Loew's Poli; "Law and the Lady," Loew's Poli Palace; "Prince Who Was a Thief," E. M. Loew's; and "Force of Arms," Warner Strand. . . "That's My Boy" went into a second week at the downtown Allyn. . . . Clarence Bell, exploitation man for Columbia's "Sirocco," worked on the film's opening at E. M. Loew's, Hartford. . . . The National Production Authority has given James A. Holmes, Southington, Conn., night club owner, permission to construct a \$40,500 drive-in theatre. The project will have capacity for 1,000 cars on a 35-acre tract. . . . Jack A. Sanson, city manager at Manchester, Conn., for Warner Bros. Theatres, has been appointed to the general committee of the Manchester Cigar Harvest Festival Queen Contest.

### INDIANAPOLIS

"That's My Boy," the summer's boxoffice sensation here, continued to lead the town in its second week at the Indiana. It's now playing a moveover at Keith's, and still doing well. . . All downtown houses in Evansville except two operated by Loew's were struck by AFL operators September 1 after old contracts expired. The main point of contention is the demand for a six-day week, with overtime for Sunday. Contracts at the Loew's houses have 10 more days to run. Many neighborhood houses also were closed by the strike. . . . Howard Rutherford, manager of Loew's here, will be host to Beverly Michaels at the opening of "Pick-up". . . . Syndicated Theatres has opened a new drive-in, the 13-24, at Wabash. James Cleary is the manager. Capacity: 600 cars. . . . Al Blankenbaker, Richmond, has leased the Vee at Veedersburgh from William Wal-

lace, who is going to Phoenix, Arizona.... Tent No. 10 of Variety will hold its annual fall dinner dance Oct. 13.

### KANSAS CITY

"Flying Leathernecks," with "Fury of the Congo," is in its second week at the RKO Missouri; "That's My Boy" was held two days over two weeks at the Paramount; "Rich, Young and Pretty" and "The PaintedHills" are at the Midland; "Lilli Marlene" follows "Kon-Tiki," which ran seven weeks, at the Kimo; "David and Bathsheba," at the Orpheum, in its second week, might run two or three more. . . An innovation in the use of sneak previews, by Fox Midwest first runs, is setting them for opening nights. The second of these, at the Fairway, Granada, Tower and Uptown—the four day-and-date firstruns—was August 29, the opening of "Meet Me After the Show." The preview picture was "People Will Talk." There was near-capacity house at each.

### LOS ANGELES

Just about the most imposing array of film stars to turn out in years for a Hollywood premiere graced the launching of "David and Bathsheba" at Grauman's Chinese August 30, with the film starting its regular run the following day at the Chinese and Globe Downtown. The premiere of "Five" at the 4 Star several nights previously was distinguished by a TV pickup from the theatre lobby. Other newcomers were "Happy Go Lovely" and "Hard, Fast and Beautiful" at the Pantages and Hillstreet, "His Kind of Woman" at the reopened Orpheum, Hawaii and El Rey, "Rich, Young and Pretty" at Loew's State and the Egyptian, "Francis Goes to the Races" at the United Artists group and "Jim Thorpe—All American" at the three Warner houses. Continuing at the Los Angeles group was "People Will Talk" while "A Place in the Sun" entered its third week at the Fine Arts and "That's My Boy" was in its fourth week at the two Paramounts.

### LOUISVILLE

Opening of the "new" Kentucky theatre after a general remodeling and re-decoration, adds another theatre to first run operation here, with the initial program being "Mr. Belvedere Rings the Bell." . . . Other new product offered at first runs included: "The Frogmen" and "Rodeo King and the Senoria" at the Strand; "That's My Boy" and "Roaring City" at the Rialto; with Loew's presenting "Rich, Young and Pretty" and "No Questions Asked." "Trio" was scheduled to be brought in at the Scoop, while the Mary Anderson held over "Captain Horatio Horn-blower" and the Brown took over "My Forbidden Past" and "Let's Go Navy" after a previous week at the Rialto: . . According to the Kentucky Revenue, a report of state revenue, by the Department of Finance and the Department of Revenue, shows tax revenue on amusement (combined) for July, 1951 was \$13.7652 whereas the tax revenue on amusement (combined) for July, 1951 was \$13.7652 whereas the tax revenue on amusement (combined) for July 1950 was only \$125,133, a gain of \$12,518 for July 1951 over July 1950 . . . W. R. Shafer, who formerly operated a number of theatres here in Kentucky, now operates several theatres in Florida, and recently added to his interests the Florida theatre

(Continued on opposite page)

### **MEMPHIS**

First run attractions included: "Flying Leathernecks," at Loew's Palace; "Rich, Young and Pretty," at Loew's State; "His Kind of Woman," at Malco; "That's My Boy" at Strand and "Captain Horatio Hornblower" at Warner. . . . The most severe heat wave in eight years, with temperatures climbing to 103, brought greatly increased crowds to Memphis first runs and neighborhood houses with air conditioning. All first run houses were doing a landoffice business as the torrid weather hung on over the Labor Day week-end. . . C. B. Smith, and W. A. Smith, Jr., partnership, announced purchase of Rives theatre, Rives, Mo. . . . Woodrow Cotham bought the Lobelville theatre at Lobelville, Tenn.

### MAM

For the eighth week, "Show Boat" continues to draw the crowds at the Flamingo; "That's My Boy," Paramount, Beach; "Meet Me After the Show," Carib, Miami, Miracle; "Here Comes the Groom," Lauderdale' Gateway, Florida, Steridan; "The Man with My Face" Lincoln, Town; "Happy Go Lovely," Embassy, Variety; and "Peking Express," Olympia, with a stage show. Midnight offering was "Thunder on the Hill" at the Town with "That's My Boy" running an extra showing at the Paramount. . . . . Some recent personnel changes included: Edward Heller, now assistant at the Beach; Douglas Jernigan from the Century circuit of Long Island, N. Y., now assistant at the Cables; Julius Rayvid, assistant at the Lincoln; Martin Wucher, assisting at the Miami; and Charles Rich, from the Rudolph and Becker circuit in New York, relieving ailing Mel Haber as house manager at the Miracle in Coral Gables; Fla.

### MILWAUKEE

All attendance records for a week's stage show at the Riverside theatre were broken by the Patti Page and Guy Mitchell attraction. L. Roy Pierce, manager of the theatre, said the attendance record was about 10 per cent ahead of the previous record set by Miss Page and Frankie Laine two years ago. . . Variety Club, Tent No. 14, held their annual golf tournament. . . The Parkway theatre has reopened with Theatre Service doing the booking. Don Perlewiz is manager. . . Warner's neighborhood National theatre was robbed of about \$100 worth of merchandise, according to Larry Schulz, manager. . . . Wallace Konrad is the new city district manager of the subsequent runs for the Fox-Wisconsin Amusement Corp. . . J. Pecorra is now the manager at the Fox-Garfield theatre. . . Robert Kroenert, former manager of the Alhambra, now closed, is managing Warner's theatre in Appleton for Stan Gross on vacation.

### MINNEAPOLIS

"David and Bathsheha" is at the Century;
'The Tall Tarret' at the State; "That's My
Boy," Radio City; "Warpath," second week
at the Gopher; "Flying Leathernecks,"
RKO-Orpheum. . . Box office grosses are
reported to be improving in Minneapolis
and St. Paul, as well as in many communities
served by Minneapolis exchanges. . . Gene
Spatz, office manager for Republic is resigning. . . . Don Swartz, owner of Independent
Film Exchange with headquarters in Minneapolis and a branch in Milwaukee, has an-



"For heaven's sake, watch it, Petel I'm gonna let 'em through!"

nounced that his firm has been appointed distributor for Broder Productions released through Realart Picture.

### **NEW ORLEANS**

Screen offerings were "People Against O'Hara" at Loew's State. Saenger, "The Frogmen', 'RKO Orpheum, "Flying Leathernecks." "Iron Man" at the Joy. Center "Lets Go Navy;" Civic, "Kind Lady"; Avenue "Under The Red Robe." Second downtown showing of "Francis Goes To The Races" at the Tudor; "Mr. Belvedere Rings The Bell" at the Globe. . . . Two more drive-ins slated for the New Orleans exchange area to begin construction at once. E. Jenner's near Baton Rouge, La., a 300-car capacity, and Sam Pasqua's on Airline Highway near Gonzales, La. . . Visitors included: Ben Bignell, B. Simmons, Asa Willis and R. M. Oliver, Shrevport; Ira Phillips, Moreauville, Jack Pope and John Sasser, Rayville; A. D. Hickman, Mamou; R. J. Guidry, Marksville; A. J. Rosenthal, B. Franklin, Ringgold; Wayne Franks.

### OKLAHOMA CITY

Showing: Tower, "That's My Boy"; Capitol, "Secret of Convict Lake" plus "Showdown"; Ritz, "Tohacco Road" and "The Grapes of Wrath," reissues; Midwest, "Capitain Horatio Hornblower"; Warner, "The Strip"; Sooner, "Strangers On a Train" plus "The Girl From Jones Beach"; and Mayflower, first suburban run, "Teresa" plus "The Big Gusher." . . . Jim Thaxton has been named assistant manager of the Delman Theatre in Tulsa, Gene Welch, theater manager announced. . . Pleasant Valley Theatre, Inc., Amarillo, Texas, has been granted a charter. Incorporators: L. R. Dollison, G. Edwin Smith and James G. Sanders. . . . Sky Way Drive-In Theatre, Inc., Amarillo, Texas, has been granted a charter. Incorporators: L. B. Dollison, Lin Harrington and James G. Sanders. . . The Lilies Wonder State Motion Picture Company has selected northwest Arkansas as the location of its first motion picture, "The Seven

Wonders."... Roy Rogers and Dale Evans, will come to Oklahoma City in October to present Britton elementary with the first place award in the Roy Rogers Safety program..., Mr. and Mrs. Roy Tyheron are new managers of the Del drive-in.

### **OMAHA**

At the RKO-Brandeis, for the presentation of "Flying Leathernecks," a display of Marine equipment provided an attractive eye catcher. . . "That's My Boy" had a booming second week at the Orpheum, far above average figures. Another Tri-States house, the Paramount, went over the usual figures with "Capt. Horatio Hornblower," which was carried over at the Omaha. Also running strong for a second week was "Mr. Belevedere Rings the Bell" at the State. . Twentieth Century-Fox screened "People Will Talk" at South Sioux City, Grand Island and Norfolk.

### PITTSBURGH

August was the best overall month for downtown theatres this city has experienced in two years. Two big money getters were "Show Boat" and "The Great Caruso" both having a six-week run in the Penn and Ritz houses. . . . "Iron Man" gave the J. P. Harris two sensational weeks and the Fulton was surprised at the grosses brought in by "Cyrano De Bergerac" which came back for a return visit at popular prices, and the same can be said of "Samson and Delilah" in the Warner which also was held over.
. . . "Oliver Twist" is in its fourth week
in the Art Cinema and "Alice in Wondermoved to the Warner having given land." the Stanley a great opening week. . . . Bill Elder, manager of Loew's Penn, made a strenuous effort to keep his big grosses rolling by booking a stage show which in-cluded Patti Page and Guy Mitchell, with "Passage West" on the screen. . . . The on the screen. . . Variety Club Tent No. 1 is planning bigger and better family nights under the supervision of Norman Mervis. . . A real Holly-(Continued on following page)

(Continued from preceding page)

wood premiere is being planned for "Angels in the Outfield." The film was developed here last Spring at Forbes Field, home of the Pittsburgh Pirates.

### PORTLAND

"That's My Boy" continued great at the Orpheum and Oriental and has been held for a second stanza at the Orpheum. "Cyrano" did a bang up job at the Broadway at popular prices and has been moved to the Mayfair. "Captain Horatio Hornblower" at the Broadway; "Mr. Belvedere Rings the Bell" at the Paramount and Oriental; and "Thunder On The Hill" at the United Artists. . The Mario Lanza film "concert" continues to pack the little 400 seat Guild house and is being held for a third week. . . . Joe Perry, owner of the Faloma house was in Portland this week. . . . Martin Foster, manager of the Guild Art Theatre has just purchased another art spot in Tacoma and will open with "Trio." . Local Guild theatre is set for a complete face lifting. . . John J. Parker's initial TV production "Citizen Clute" has been enlarged and is showing at his mother's J. J. Parker United Artists theatre as an added attraction.

### PHILADELPHIA

The City Treasurer has issued an analysis and comparative report of amusement tax collections. In 1950, the 10 per cent levy on admissions brought in \$180,950, of which \$146,766 was from theatres. This compares with \$214,872.12 in 1949, of which \$175,355 was from theatres. In 1948, with the tax effective on March 1, totals were \$175,349, of which \$147,028 was from theatres. . The legitimate theatre season got under way with an early Labor Day start, being marked by the return of Ginger Rogers to the stage in "Love and Let Love" at the Forrest. . . . Mrs. Edna R. Carroll, chairman of the Pennsylvania State Board of Motion Picture Censors, is again serving this year as chairman of the motion picture committee for the "Pennsylvania Week" observance the October 15 week. . . . American Features Company, to create and market films for television, was incorporated here as a new theatrical enterprise. . . Borough Council in Schuylkill Haven, Pa., passed a resolution calling upon the Schuylkill County Commissioners to place the question of Sun-day films on the November election ballot. . . . Rufus Renninger, operator of the Renninger drive-in, Schuylkill Haven, Pa., feted his employees nd their families at an indoor picnic. . . . . Bob Eisler succeeded Tom Clemons as motion picture editor of the Sunday Star in Wilmington, Del., with theatre advertising for the weekly news-paper now handled by Stanley A. Damiecki. Monogram, succeeding Walter Donahue. . . . Jack and Joe Engel announced that their independent Screen Guild exchange has contracted for six Western Adventure Pictures

as well as handling all Lux product in the

territory. Adventure films include five Lash La Rues and one special, "The Daltons' Women." . . David Bellaire, of the Republic home office foreign department, is

being trained in the local exchange under

branch manager Norman Silverman prior to his going to Argentina. . . . Nelson Wax, head of the independent Boxoffice exchange,

has contracted for 10 new Jack Broder pro-

ductions, in addition to the exchange's regu-

### SAN FRANCISCO

Top grosser was "Rich, Young and Pretty" in its first week at Loew's Warfield, with Disney's "Alice in Wonderland" in second week at the Golden Gate following closely. . . . With the exception of "Flying Leathernecks" at the Golden Gate, and "The Law and the Lady" at Loew's Warfield, the street is solid holdover with such pictures as 'Pickup" remaining at the Orpheum, "David and Bathsheba" at the Fox, "Bright Vic-tory" at United Artists, "A Place in the Sun" at the St. Francis, and "Here Comes the Groom" at the Paramount. . . In an economy move, the Variety Club has discontinued restaurant service. . . . L. S. Hamm, president of Westside Theatres, Inc., has announced the appointment of Albert H. Castle to the newly created position of assistant to the vice president and general manager. Matthew Trotter, a former West-side theatre manager, has taken over Castle's post as district manager in charge of the Newman-Gustine area and will headquarter at the Westside theatre in Newman. . George Mann's 800-seat State Theatre at Modesto burned to the extent of \$20,000 damage August 17. The fire was confined almost entirely to the stage area and the theatre was back in operation within eight days. . . Four theatres of San Francisco Theatres, Inc. (Coliseum, Harding, Balboa and Metro) scheduled "Back to School" noontime Saturday shows for youngsters.

### ST. LOUIS

"Peking Express" was first run at four drive-ins simultaneously and met with wide approval. . . New openings included "Jim Thorpe — All American" at the Fox and "Rich, Young and Pretty" at Loew's State. . . . The Shubert, a Grand Avenue show house operated by Fanchon-Marco, reopened. . . "Here Comes The Groom" came to the Missouri and immediately won the plaudits of the press and public . . "Alice In Wonderland" stayed on for a fourth week at Loew's Orpheum.

### TORONTO

"Meet Me After The Show" opened at the Odeon Toronto Labor Day week-end as did "Mr. Belvedere Rings The Bell" at the University and Nortown, "Circle of Danger" at the Odeon Hyland, "Little Egypt" at Loew's Uptown, and the Italian film, "Bitter Rice" at the International Cinema. . . . Remaining for a second week were "Here Comes the Groom" at the Imperial, "That's My Boy" at the Shea's and Eglinton, "Show Boat" at Loew's, "Kon-Tiki" at the Towne Cinema, and "Alice in Wonderland" at the Victoria. . . All local theatres presented "after Sunday" midnight shows Labor Day. Only preview showings at midnight shows were "Flying Leathernecks" at the Imperial and "Captain Horatio Hornblower" at Shea's and Eglinton. . . "The Guy Who Came Back" and "Hard Fast and Beautiful" are billed together for their second showing at the Tivoli and Capitol, while "The Prince Who Was a Thief" double-billed with "Katie Did It" are playing second run at Fairlawn, Humber and Danforth. . . . President John J. Fitzgibbons, vice-president R. W. Bolstad, western division manager L. W. Bearg, and chief booker and

buyer Ben Geldsaler, of Famous Players Canadian Corporation, headed west for regional conferences in Banff (September 10-11), Vancouver (September 17-18) and Winnipeg (September 27-28)... Ken Bell is now assistant to Manager Tom Daley at the Imperial Theatre, Toronto.

### VANCOUVER

"Show Boat" exits the Capitol after four weeks of record business, Charlie Doctor, manager, reported. "Alice in Wonderland" is doing above average business at the orpheum. "Francis Goes To the Races" is doing good business at the Vogue. Also playing: "Hard, Fast and Beautiful" and "Vendetta" at the Strand; "Yukon Manhunt," plus stage show, at the Hastings; "Brute Force" and Naked City," reissues, at the Plaza; "Salerno Beachhead" and "Fighting Sullivans," reissues, at the Paradise; "Tarzan's Peril" and "Sealed Cargo" at the Cinema. "I Was a Communist for the FBI" and "They've Got Me Covered" at the Dominion. . . . Joe Altomare, who formerly operated theatres at Natal and Fernie in the Crow's Nest Pass district of British Columbia, has taken over the Roxy and Gem theatres, Grand Forks, in the B. C. interior from Harry Phillit of Service Theatres Ltd. . . . The Starlight Drive-in operated by Famous Players at Nanaimo on ancouver Island has added Foto-Nite and the Cascades Drive-in near Vancouver are giving stage shows prior to the film showngs at no extra admissions. . . . Ivan Ackery, manager of the Orpheum, made himself solid with more than 1000 orphans and cripped children who were his guests at the morning show, opening day, of Disney's 'Alice in Wonderland.

### WASHINGTON

New openings included "Jim Thorpe—All American" at the Warner; "Rich, Young and Pretty" at the Palace; "As Young as, You Feel" at the Capitol; "Flying Leathernecks" at RKO Keith's; "Bright Victory" at the Playhouse; "Wonderful Times" at the Dupont; holdovers included: "M" at the Trans-Lux; "Red Shoes" at the Little; and "La Ronde" at the Plaza. Carryovers included: "That's My Boy" at the Metropolitan; and "Mr. Belvedere Rings the Bell" at the Columbia. . . "Oliver Twist" was due to open at the Dupont on Labor Day. . . The Pix booked Lou Bunin's "Alice in Wonderland." . . . Frank La Falce will be in charge locally, as coordinator for Movietime U.S.A. drive. Mr. La Falce is Warner Bros. Theatres' director of advertising and publicity. . . . Loew's Capitol has launched its annual "Going Native" revue on the stage. . . . Jerry Adams, chairman of the Variety Club Dinner Dance Committee, called a meeting of his committee chairmen for September 10.

### E. T. Conlon New Executive Secretary of Michigan Unit

Ernest T. Conlon, a Grand Rapids attorney and former state senator, has been named executive secretary of Allied Theatres of Michigan, Inc., Ed C. Johnson, president, announced in the organization's bulletin last week. Mr. Conlon, whose experience includes a five-year term as president of the Michigan Chamber of Commerce, succeeds Charles W. Snyder, who resigned to accept another position.

# The Hollywood Scene

## Brown Formula: As Quality Goes, So Goes Industry

by WILLIAM R. WEAVER Hollywood Editor

The future of this industry is as bright or as dim as its product, never more so nor less so, competition notwithstanding. This is the firmly fixed and amply authenticated opinion of Clarence Brown, whose 35 years of picture-making experience is summed up, just now, in the robustly acclaimed "Angels in the Outfield". Summed up, that is, for the moment, with the completed "When in Rome" to sum it up again shortly, with three more MGM films in Technicolor on his immediate schedule, and with no more thought of calling it a career than he had back in 1927 when his "Flesh and the Devil" had critics declaring he'd done everything worthwhile that could be done with the motion picture medium. Remaking that picture, by the way, is one of the new jobs on his list.

### Not Afraid at All of Television Competition

Clarence Brown is no man to talk to if you want to hear bad news about the prospects of the film business. If you tell him certain exhibitors are of a mind to sell their theatres, he asks you for their names and addresses, with a view toward buying them out. If you suggest that television is making substantial strides he says he hopes you're right, since one of his sideline interests is the distributorship of Zenith for California, but confides that set scales haven't been bearing you out recently. And if you indicate you think it odd that a producer-director of

films dependent on theatre prosperity should be engaged in the wholesaling of television sets, he reminds you of the days when superficial thinkers prone to under-rate motion pictures took the same mistaken stance with respect to radio when that medium came on the entertainment scene.

Radio was, he says, drawing a fine line, a more sinister threat to motion pictures than television is. He points out that radio, being a wholly aural medium, had the essentials of a fine art, as did the silent picture, whereas television, like the talking picture, is a hybrid art, combining the rounded (natural) voice with a flat (unnatural) picture. He says the advantages of the notion picture theatre over the home television set are too many and too manifest to require chronicling.

### Proper Selling Important To Product's Success

The merit of a product, be it film or whatever, is the final determinant of its maker's success or failure, but the proper selling of a product has a good deal to do with the degree of success achieved, in the Brown opinion, which also holds that the new trend toward advertising what's in a picture, instead of merely who's in it, is a long overdue development in the right direction. Its success depends, of course, upon there being something in the advertised picture that is worth advertising, he says, and this is an obligation no self-respecting producer evades. If we properly respect our industry and our part in it, nothing tragic can overtake it, says Clarence Brown.

### **Shooting Level at 32**

What's known as the Labor Day lull induced a letdown in production, with studios starting only six pictures while finishing 13, to bring the shooting level to 32.

MGM's Joe Pasternak started "Skirts Ahoy," Technicolor, with Sidney Lanfield directing Esther Williams, Joan Evans, Barry Sullivan and Vivian Blaine.

Lawrence Weingarten launched "The Invitation" for MGM with Van Johnson, Dorothy McGuire and Ruth Roman under direction of Gottfried Reinhardt.

"Young Man in a Hurry" is being coproduced for MGM by William H. Wright and Gottfried Reinhardt (who is also directing "The Invitation") with Mitchell Leisen directing Russell Nype, Denise Darcel, Nina Foch and others.

William Perlberg and George Seaton turned Technicolor cameras on "Somebody Loves Me" the story of Blossom Seeley, for Paramount, with Betty Hutton portraying Miss Seeley under direction of Irving Brecher.

Stanley Kramer went to work on "Death of a Salesman," for Columbia release, with Laslo Benedek directing and with Fredric March, Mildred Dunnock, Howard Smith and Cameron Mitchell in the cast.

### Influence of Communists In Hollywood Seen Small

Less than one per cent of persons working in the Hollywood film industry are involved in Communist activity, it was said in Hollywood last week by Representative Donald Jackson. He added that for this reason it was unfair for anyone to label Hollywood at large as Communistically-inclined. The House Un-American Activities Committee, he said, expects "about one in seven" of some 30 film industry witnesses listed for its inquiry opening on the coast September 17 to answer the committee's questions.

### THIS WEEK IN PRODUCTION:

### STARTED (6)

## COLUMBIA Death of a Salesman MGM

Skirts Ahoy Young Man in a Hurry Invitation

### PARAMOUNT Somebody Loves Me RKO RADIO The Korean Story

### FINISHED (13)

## COLUMBIA Sound Off Cripple Creek Brigand (Edward Small) Old West

INDEPENDENT Geisha Girl (Breakston-Stahl)

мем

The Enemy Singing in the Rain

## MONOGRAM Win, Place and Show PARAMOUNT

PARAMOUNT
Big Timber (Pine-Thomas)

REPUBLIC

Quiet Man 20th CENTURY-FOX

Pride of St. Louis
UNITED ARTISTS
African Queen
(Horizon)

Kuller)
SHOOTING (22)

Actor's Blood (Sid

COLUMBIA Captain Blood, Fugitive

INDEPENDENT
Three for Bedroom C
(Brenco)

Scaramouche Ivanhoe Belle of New York

#### PARAMOUNT Son of Paleface

Shane RKO RADIO

Big Sky

20th CENTURY-FOX Five Fingers Wait Till the Sun

Shines Nellie
Phone Call from a
Stranger
Belles on Their Toes
Return of the Texan

#### UNIVERSAL-INT'L Francis Covers the Big Town

Big Town Bronco Buster Son of Ali Baba Bend of the River

### WARNER BROS.

About Face
I'll See You in My
Dreams
Carson City
Where's Charley
Crimson Pirate

## INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 110 attractions and 5,038 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time.

Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

### THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello Meet the		40	23	23	6
Invisible Man (U.I.)	5	8	15	16	4
Al Jennings of Oklahoma (Col.)		3	7	4	
Alice in Wonderland (RKO Radio)	400	7	21		4
Along the Great Divide (W.B.)	-			15	
Apache Drums (U.I.)	400	3	31	7	2
Appointment With Danger (Pera.)	-	6	42	37	13
As Young as You Feel (20th-Fox)	-	_	3	4	7
Best of the Badmen (RKO Radio)	-	5	19	18	9
Big Carnival, The (formerly Ace in the Hole)		-	-		-
(Para.)	-	2	7	13	5
Bird of Paradise (20th-Fox)	5	8	47	58	15
Brave Bulls, The (Col.)		400	1	10	24
Bullfighter and the Lady, The (Rep.)		3	8	16	9
Captain Horatio Hornblower (W.B.)	4	8	2	-	-
Cattle Drive (U.I.)	8	1	-	6	2
Cavalry Scout (Mono.)	-	3	4	2	-
Comin' Round the Mountain (U.I.)	9	10	14	10	-
Cyrano de Bergerac (U.A.)	16	5	4	3	-
Dear Brat (Para.)	-	- 6	30	15	19
Double Crossbones (U.I.).	1	1	5	14	- 5
Excuse My Dust (MGM)	-	14	37	16	-
Febiola (U.A.)	-	5	3	8	3
Fat Man, The (U.I.)	4	_	3	3	2
Father's Little Dividend (MGM)	49	64	29	6	2
Fighting Coast Guard (Rep.)	-	1	23	28	10
Follow the Sun (20th-Fox)	_	-	29	20	21
Fort Worth (W.B.)	9	21	21	3	2
Fourteen Hours (20th-Fox)	_	1	8	9	16
Francis Goes to the Races (U.I.)	11	17	_	ī	_
Frogmen, The (20th-Fox)	13	8	33	8	-
Fury of the Congo (Col.)	-	1	2	3	_
Go for Broke (MGM)	11	49	36	13	2
Goodbye, My Fancy (W.B.)	-	9	9	22	10
Great Caruso, The (MGM)	29	12	44	10	2
					4
Guy Who Came Back, The (20th-Fox)	-	-	6	6	
Half Angel (20th-Fox)	2	29	35	7	1
Hard, Fast and Beautiful (RKO Radio)	-	1	-	3	6
He Ran All the Way (U.A.)	-	-	1	17	2
Her First Romance (Col.)	-	3	2	-	2
Hollywood Story (U.I.)	-	-	2	1	1
Horsie (formerly "Queen for a Day") (U.A.)	-	-	3	2	10
House on Telegraph Hill (20th-Fox)	-	-	1	12	5
†Hurricane Island (Col.)	-	-	- 1	3	-
Can Get It for You Wholesale (20th-Fox)	1	25	18	26	3
I Was a Communist for the F.B.I. (W.B.)	2	24	33	17	3
11 Was an American Spy (A.A.)	-	1	3	1	-
Inside Streight (MGM)	-	-	8	25	15

	EX	AA	AV	BA	PR
Inside the Wells of Folsom Prison (V.3.)	_	6	4	9	3
Jungle Headhunters (RKO Radio)	-	-	1	1	4
Katio Did It (U.I.)	2	4	18	7	
Kon-Tiki (RKO Redio)	3	1	***	-	1
Last Outpost, The (Para.)	- 1	6	23	12	5
Law and the Lady, The (MGM)	-	-	-	4	-
Lemon Drop Kid, The (Pare.)	4	55	38	38	4
Little Big Horn (Lippert) Lorna Doone (Col.)	_	3	17	2	1
*Lucky Nick Cain (20th-Fox)		,	1	10	7
Lulleby of Broadway (W.B.)	3	21	32	36	6
M (Col.)	2	-	2	2	-
Ma and Pa Kettle Back on the Farm (U.I.)	117	40	18	14	-
Man from Planet X, The (U.A.)	-	2	-6	- 1	9
Mating Season, The (Para.)	1	20	28	70	42
Mr. Belvedere Rings the Bell (20th-Fox)	1	6	13	8	1
Molly (Para.)	-	-	1	4	15
My Forbidden Past (RKO Radio)	2	17	17	28	22
My Outlaw Brother (U.A.)	-	- 1	5	- 1	-
New Mexico (U.A.)	-	-	5	4	1
Night Into Morning (MGM)	-	11	5	11	5
No Questions Asked (MGM)	-	-	4	5	5
Of Men and Music (20th-Fox)	-	-	4	-	1
Ohl Susanna (Rep.)	23	5	12	6	2
On Moonlight Bay (W.B.) On the Riviera (20th-Fox)	12	13	25	36	2
Only the Valiant (W.B.)	12	6	40	32	26
Painted Hills (MGM)	_	13	24	7	6
Passage West (Para.)	9	1	22	11	9
Peking Express (Para.)	1	3	2	2	1
Prince Who Was a Thief, The (U.I.)	1	7	10	7	_
Prowler, The (U.A.)	2	2	2	3	3
Quebec (Para.)	1	-	8	18	5
Raton Pass (W.B.)	-	5	16	35	8
Rawhide (20th-Fox)	7	18	42	11	1
Rich, Young and Pretty (MGM)	1	10	7	2	1
Royal Wedding (MGM)	4	36	30	42	15
Samson and Delilah (Para.)	35	47	18	10	4
Santa Fe (Col.)	5	8	59	41	- 1
Scarf, The (U.A.)	-	3	4	1	2
Sealed Cargo (RKO Radio)	-	3	10	12	13
Secret of Convict Lake, The (20th-Fox)	1	4	2	-	-
Show Boat (MGM)	52	10	2	4	5
Sirocco (Col.)	-	5	_	4	1
Skipalong Rosenbloom (U.A.)	2	4	15	II	2
Smuggler's Island (U.I.) Soldiers Three (MGM)	2	10	22	27	13
Strangers on a Train (W.B.)	3	30	20	10	2
Strictly Dishonorable (MGM)	_	2		5	22
Sword of Monte Cristo (20th-Fox)		1	3	14	7
Take Care of My Little Girl (20th-Fox)	10	50	29	3	-
Tarzen's Peril (RKO Radio)	-	7	22	21	2
Tarzen's Peril (RKO Radio)	-	4	8	16	3
Texas Rangers (Col.)	1	4	1	-	- 1
That's My Boy (Para.)	19	2	-	~	-
Thing, The (RKO Radio)	25	44	15	12	5
Tokyo File 212 (RKO Radio)	-	-		7	4
Try and Get Me (U.A.)	-	-	2	1	6
Two of a Kind (Col.)	-	-	2	4	-
Up Front (U.I.)	3	36	57	12	24
Valentino (Col.)	1	18	34	25	33
Warpath (Para.)	-	-	15	2	-
When the Redskins Rode (Col.)	-	3	2	-	5
You're in the Nevy Now (20th-Fox)	-	15	35	36	5

# MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

## Theatres Wear Out, and So Do Managers

APROPOS of widely circulated rumors that theatres are closing, here and there, we must realize there have always been border-line theatres, nearing the end of their run, in our industry, that must be replaced in this competitive age. Theatres that have been built and operating for thirty years or more, in neighborhoods that are changing in population trends, or under management that is probably unchanging, as compared with too many years ago.

The annual "fringe" of theatres that are worn-out, or that must be replaced by newer theatres, or newer management ideas, in this business, has always totaled several hundred houses, and it is only slightly above that figure, today. That is exactly what is happening and it provides photographs of closed theatres for foes of the motion picture industry, who seek to discredit us.

We need new theatres, and new managers, to inject new blood and create new ideas, in keeping with the times. And, to our great credit, we are accomplishing that result, on a nation-wide basis. Only material shortages would prevent still more new construction. Three thousand new drive-in theatres in five years must have made an impact on older houses, although most of these brought a new audience. We know nearby suburban areas where new theatres are drawing people past the doors of existing houses.

But it is new managers that the industry needs most of all; new, fresh viewpoints and new energy, to make better use of the old showmanship skills, that have slipped into the discard in too many situations. If the oldsters can't provide this lift in management acumen, then young men will come along to provide it, and changes will be evident in the line-up of theatre names and personalities. We welcome the fact that new Round Table members, with proof of their showmanship, are really new in this business.

It has always been true that the list of old-timers (and we know our share of them across the nation) have been taking it easy, in recent years, lacking the necessity to fight for their business future, in situations without active competition at the point of sale.

"Life erred . . ."

Readers of the "Letters" page in *Time* and *Life* are well acquainted with this familiar phrase, with which the editors dismiss an inaccuracy in text, in a preceding issue, that has been subject to protest. *Life* has just dismissed its grossly unfair treatment of film industry with a repetition of the phrase.

But sufficient damage has been done to warrant a continuing campaign at the point of sale to offset this sort of derogatory comment. Loew's Theatres is among the big circuits which have instructed their managers to contact local newspapers and to place editorials that will correct a wrong impression. This is as it should be, for motion pictures should always be sold at the local level, for preferred treatment and improved public relations.

improved public relations.

Earle M. Holden is one small town manager who frequently points the way, from his Center theatre at Hickory, N. C. He was first to suggest that amusement page advertising should carry photographs of waiting lines, a more pertinent idea at the point of sale than elsewhere. This week, we note the Minnesota Amusement Company has followed suit in Minneapolis.

And Earle was also first to suggest hometown editorial comment, which he found important in Hickory, several months ago, before it became necessary to fight back in defense of our industry.

New and strange competition has sprung up, outside of film theatres. Properties have run down, and ideas run out. It is true that in many, many of these situations, the oldsters have not established new, young blood to succeed themselves.

The greatest opportunity for young men today is to follow-in those situations where prevailing management has reached time for retirement, whether willingly or not, depending on their vision. Q We like the nice way in which 20th Century-Fox made use of a special campaign for "As Young As You Feel" which was the personal showmanship of Ted Butterfield, city manager for the Cooper Foundation theatres in Lincoln, Nebr. A special brochure has been printed and distributed by the company, showing the detail of this campaign, for the benefit of succeeding runs, as an example.

The model campaign had the whole city talking about the picture before its playdate. Features included beauty clinics on the theatre stage, mysterious newspaper teaser ads to arouse curiosity, free milk at each matinee, furnished by a sponsor who wanted you to be "As Young As You Feel" and novelty heralds, which unfolded in sequence to sell the idea of the picture. We compliment our Round Table member for the swell job at the Stuart theatre, and especially, our applause for the recognition of his skills, from the showmanship headquarters of 20th Century-Fox Film Corporation.

CD.

Ed C. Grainger, president of Jamestown Amusement Company, Inc., has sent out a circular letter to all trade papers in which he tells of his circuit's desire to recognize the ability and energy of their managers. On the basis of the previous six months, they have selected Dale F. Tysinger, their city manager in Ashtabula, Ohio, as most deserving of this honor for the period, for managerial efficiency and thoroughness, ingenuity and enthusiasm, publicity and exploitation, general house-keeping, and public relations.

The honor carries with it a substantial cash award and will be repeated in another six months to benefit the outstanding manager in their 50 houses. Dale Tysinger is a new member of the Round Table, and we will be glad to point with equal pride to his showmanship in these pages, as a contender for the Quigley Awards, with newsworthy material for our members.—Walter Brooks

## **GOOD HUMOR**

ALWAYS SAVORS the quality of British showmanship. They win friends and influence potential patrons with a smile.



F. G. Hawkins, manager of the Gaumont theatre, Nottingham, had a man on the street, offering "laughs" that were assured for patrons of his theatre.



John W. Wilkinson, manager of the Elite cinema and cafe, Middlesbrough, combined business with pleasure by treating two patrons to "Tea for Two" in the theatre foyer.



John W. Wilkinson advertised "Coco, the Clown" as an attraction for his Minors Club, at the Elite cinema, Middlesbrough, and "Coco" brought an assortment of clowns as a surprise.



All England knows the "Inland Revenue" man (income tax, to you) and G. W. Hurt, manager of the Gaumont theatre, Finchley, had three "collectors" as ballyhoo for "Payment on Demand." And that's displaying a sense of humor, for the income tax is no joke in England.



A. D. Pavey cut a 21-pound birthday cake for the sixth anniversary of his Children's Cinema Club at the Odeon cinema, Herne Bay, which was shared with 100 under-privileged children in St. Anne's Home.



W. Rogers, manager of the Lido cinema, Bolton, advertised for a really fat man, as fat as "The Fat Man" cut-out that poses here with a typically British made car. The resemblance is remarkable and sure to attract attention on the street.

## How to Make The Best Use Of Heralds

Sid Blumenstock, advertising manager for Paramount, says he dug back in his memory book for the good and valuable ideas he circulated in a special brochure prepared for Paramount Distributing Corporation salesnen, on "How to Make the Most of Heralds"—which we spoke of in the Round Table a couple of weeks ago, and which Allied Theatres of Michigan praised in their recent bulletin. We said we would try to print a resume of this good material, so here it is:

### Getting Heralds Into the Homes

Make a deal with news delivery boys, for a couple of free passes, to leave a herald with every copy of the papers he delivers. News dealers can be talked into slipping a herald into copies of Sunday papers or magazines which they deliver. The milkman is a likely candidate for cooperation, and grocery boys can be induced to carry a batch of heralds with them. Many stores mail out monthly statements or announcements and will buy the back page of your herald and deliver them.

### Getting Heralds to Theatre Patrons

The most obvious and best distribution outlet for heralds, and the one most likely to be overlooked, is the theatre itself. Here are people, coming and going, who are demonstrating their interest in motion pictures by buying tickets, and these are the people into whose hands the heralds can and should be placed. On occasion, an attractive girl, in costume, should greet patrons with a smile and a herald on the coming attraction. That greeting at the door is the best moment for selling approach.

### Getting Heralds Around Town

Street cars, busses and trains are usually a good bet for the circulation of heralds. Cashiers in restaurants, hatcheck girls in hotels and elsewhere, can pass them out. Hotel maids can be persuaded to leave them in rooms, for a couple of passes. Janitors of large office buildings are a possible means of distribution. And that attractive girl again, in costume, as street ballyhoo or stationed where she meets a crowd, away from the theatre, to sell the idea.

### Get Permission for These Stunts

You can circularize all the employees of a big mill or factory by asking permission to distribute heralds at the door, at a proper time to get attention. Local school authorities will give you permission to circularize school buildings if you make the right application and handle it with a genuine desire to cooperate for a good attraction. Parking lots, and parked cars, may be circularized, with permission from proper authority. Busy street corners and shopping centers may be used if you deal with any objections in advance.

### Imprinting Is Not Costly

Some exhibitors have the idea that imprinting is expensive and this makes heralds prohibitive. That is simply not so, for heralds will give you the widest coverage for the lowest cost, if properly handled. Many exhibitors have the cost of the herald, the imprinting and the distribution, all sponsored by the cooperative advertiser who buys the back page. The herald itself is something he wants to use as an attraction, to get attention. The livelier your herald is, the more apt you are to find a sponsor.

### "THE THING"

Announcement is made by Len Gruenberg, RKO metropolitan district manager, of the winners in RKO's contest for the best showmanship displayed with "The Thing" in the New York area. A majority of RKO houses, with some Loew's theatres, competed.

Louis Grossman, manager of the RKO Aldine theatre, Jamaica, is declared the winner; with Daniel Cohen, manager of Loew's Borough Park theatre, Brooklyn, in second place, and Sam Ferstenberg, manager of the RKO Castle Hill, third. More power to these winners, who qualify for substantial cash awards.

The contest stands out as unusual in the fact that there were several ways of determining the winners. Three industry judges, including the Director of the Round Table and two others from the trade press, were asked to look at entries and cast ballots. The judges felt that some of the entries were too ornamental, too suggestive of a desire to influence the judges by outside appearances.

Then, in two sessions, the campaigns were judged on the merits of the showmanship displayed, which took time and energy, over a couple of days. But the circuit provided another twist, judgment based on the biggest increase over previous gross business. These figures, of course, were not known to the judges, and so the final decision was reached in the RKO home offices.

### Monthly Programs Become a Diploma for Entertainment

Geo. Robinson, manager of the Odeon theatre, St. Thomas, Ontario, changed the format of his monthly program to use a simulated sheepskin scroll, with ribbon attached. On the front, this "awarded" the potential patron with a month of good entertainment, and on the reserve side, he printed in his usual style, the monthly program for the theatre, using ad mats to portray picture titles in standard space. Five thousand of the "diplomas" were sent out, sponsored by five cooperative advertisers, whose cards underwrote copy and cost.

### Terrific Publicity Breaks In "Mrs. America" Contest

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, shows us about the best publicity breaks we've ever seen in Connecticut newspapers, for his contenders in the "Mrs. America" contest, held locally at the theatre. The lineup of lovely ladies seeking the title "Mrs. Connecticut" occupied a fullpage width photo in the Bridgeport Sunday Post and almost as much in the Sunday Herald. Mrs. William Benton, wife of the Connecticut Senator, was one of the judges. The winner enters the "Mrs. America" national contest at Atlantic City, September 9.

### Beauty Wins In Contests

All over the country, it's season for bathing beauty contests, and finalists in summerlong competitions for the mostest of the bestest in the beauty business are rolling up exploitation highs for participating theatres. "Mrs. America" has taken on this year, beyond any previous efforts, and Matt Saunders has won more wide-spread newspaper space than you could believe, with his contest for "Mrs. Connecticut." Latest evidence to arrive is the front-page photographs of his prize winner, labeled "Sugar and Spice for Nutmeggers"—for they ate it up, in the Nutmeg State.

Also, prominent in the Round Table mail, is the "Betty Grable Legs Contest" which Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, N. Y., devised to provide a promotion for the month of August. Pictures submitted show that the parts displayed (for all contenders worked in front of a low curtain) were difficult for judges to decide upon, except those intentionally placed for comedy relief. Important prizes, great publicity, good business at the box office are all registered, in a stage and exploitation event which Charley says cost just one dollar above the regular advertising expenditure.

## Distinguished Guest for Distinguished Film

Len Harris, manager of the Roxy theatre, Burlington, Ontario, writes to say that he had none other than Miss Sarah Churchill, daughter of Winston, and featured member of the cast, as guest of honor, for the premiere of "Royal Wedding" at the Roxy, and that's news worth recording, either as showmanship or public relations. Len says he found that Miss Churchill arrived at Niagara Falls, Ont., at 4 p.m., as a judge in the 'Miss Canada Pageant" and in a matter of four hours, she was present at the premiere of the Metro picture, in his adjoining town of 6,000 population. It was all a matter of knowing what you want, and going after it, with the result a big moment in Burlington and a theatre manager's career.

### Portle Plants "Pickup" At Loew's Poli-Elm St.

Robert R. Portle, manager of Loew's Poli-Elm St. theatre, Worcester, Mass., planted "Pickup" as a promotion stunt all over town, using street ballyhoo and bannered cars, with the intriguing title displayed.

Newspaper display advertising was augmented with good publicity, using mats for illustration. Following a style that is well known, he used placards in sequence, along main highways, to sell the picture. Local news distribution trucks were also bannered for the occasion. A street ballyhoo girl passed out envelopes "for men only" with the card inside reading, "Don't be scared, 'Pickup' is playing at Loew's Poli-Elm St."

## National Pre-Selling "Alice" Big

A shift in economic trends has brought about A shift in economic trends has brought about a change in national pre-selling policy in the handling of two forthcoming Jerry Wald-Norman Krasna productions. The producers are convinced that the approach must be directed at the skilled worker, rather than the whitecollar class.

collar class.

"During the past twelve years," says Wald, "the white-collar workers of America—the mainstays of the theatres—have suffered constantly increasing living costs, while their incomes remained at a fixed level. The best indication is that the Federal Reserve Bank figures show they dipped into their savings for \$10,000,000 in 1950 alone, to meet overhead costs.

"On the other hand, the skilled worker has had many rounds of pay raises. He enjoys a 400 per cent increase in spending power. Last year he put more money into savings than the white-collar worker withdrew. This group includes 21 million American families, and is by far America's richest market. Surveys that Norman and I have conducted convince us that he industry hasn't taken advantage of the the industry hasn't taken advantage of the sweeping economic changes that are going on. Business is there for those who go after it."

A concentrated campaign has been set by 20th Century-Fax with Harper Brothers for the promotion of the forthcoming film, "The Desert Fox" and the book on chick it was based. Taking advantage of the fact that the book will lead on best-seller lists when the picture is released in October, the film company and the publishers will join with more than 25,000 retail outlets in an exploitation campaign. The full outlets in an exploitation campaign. The full impact will be felt at the local level, with book dealers advised of playdates and the pre-selling forces of both sources advised as to the best procedure in obtaining a maximum publicity break in newspapers and via local radio stations.

RKO Radio is scheduling a saturation magazine and Sunday supplement advertis-ing campaign on Jerry Wald's and Norma's Krasna's first two films, "The Blue Veil" and "Behave Yourself." The combined cam-"Behave Yourself." The combined campaigns will hit during September, October and November, in 30 national and fan magazines, plus the American Weekly and Parade, with a total circulation of 73,900,000. The Sunday supplements will hit 57 newspapers. The combined pre-selling budget for the two Wald-Krasna films will far exceed any campaigns used by RKO during the last five years.

A committee consisting of Mona Freeman, Barbara Hale, Ann Sheridan, Gale Storm, Bill Williams and Roy Rogers have picked the Britton School in Oklahoma City as the winner in the third annual Roy Rogers Safety Award campaign. Second and third places went to district schools in Corning, N. Y., and the Whittier School in Toledo. Dr. Wayne P. Hughes, of the National Safety Council, and Cecil Zaun, supervisor of safety for Los Angeles schools, were also among the judges. More than 8,000 elementary schools participated in the national contest. We do not know what the prizes were, but they certainly had nice judges.

The October issue of Movie Life will carry the unprecedented number of 27 pages devoted to publicity for Paramount pictures and stars. to publicity for Paramount pictures and stars. This mammoth break includes stories and pictures on Bing Crosby, Joan Fontaine, Nancy Olson, Bill Williams, Marion Marshall, Montgomery Clift, John Payne, Arlen Whelan, Mona Freeman, Jan Sterling, Shelley Winters, Elizabeth Taylor and Jane Wyman. The current "Lustre-Creme" advertising has a four-color photograph of Rhonda Fleming, credited to the Pine-Thomas production "Crosswinks" released. Pine-Thomas production, "Crosswinds," released by Paramount, in Technicolor.

The upcoming issue of Look magazine, on the stands next Tuesday, September 11th, carries a four-page review of "Saturday's Hero" (Columbia), which Tim Cohane, the magazine's sports editor, says is "The Movies' first great football story—a brilliant action film which scores with a bitter attack on the college game's abuses and hypocrisy." He says, in a sub-head, "It's not a game now, it's a business,"

Charles Einfeld, vice-president of 20th Century-Fox, has announced a \$15,000 prize contury-Fox, has announced a \$15,000 prize con-test for the best exploitation of "The Day the Earth Stood Still," to be accomplished by thea-tre managers running the film between October 1st and January 2nd. First prize will be \$1,000 in defense bonds plus scores of additional bond awards for runners-up. The science-fiction film will offer unusual opportunities for striking and imaginative showmanship. The company will give unsurpassed advertising, exploitation and publicity aid on a national basis to bolster the local level campaigns. Starting this month, local level campaigns. Starting this month, large scale teaser ads will reach a total readership of 450 million persons. Free 24-sheets will be given every theatre buying billboard space.

## In Canada

Bill Burke, manager of the Capitol theatre, Brantford, Ontario, submits his very complete and generally excellent campaign on "Alice In Wonderland" as an entry for the Quigley Awards in the third quarter. It has the virtue of including all of the best of the Disney pressbook ideas, well developed and carried to a successful conclusion.

A local baker provided an "Unbirthday Cake" that was marvelous beyond belief. Even the baker had fun-making it, and it became the center of interest as window display and for a stage presentation to a lucky winner. The Brantford Expositor gave the theatre a five-column coloring contest, at no cost, which drew a big response from the kids. Friends of the management distributed 10,000 heralds from an airplane.

But best of all, as the pictures prove, was the "Alice In Wonderland" costume party, run by the Park Commission, with youngsters dressing up in "Alice" costumes as characters from the Lewis Carroll classic. The kids didn't have to spend money or go to great lengths to portray the colorful figures of the story, and it made a surpassing piece of exploitation away from the theatre, with the winners on stage, at the opening.

### \$10,000 Bill Sells "The Magic Face"

Paul Glase, manager of the Embassy theatre, Reading, Pa., is the first Round Table member to report Columbia's \$10,000 bill (currency) on tour, as exploitation for "The Magic Face." If Columbia has one of these bills-genuine-in every key city, it will tie up \$480,000 in cash money, even if they don't spend it. All we know is that the bill carries a portrait of Salmon P. Chase, and we're trying to remember that, just in case we get such a bill in our change at the A. & P. (And he isn't even our Uncle Solly.) Oh, the campaign? "It was a lulu," says Paul, and we believe him.

## Maybe You Didn't Think It Could Be Done



Harold "Buddy" Brown Miller theetre, and C. C. Murray, city mea-ager for Fox Midwest theatres, in Wichita, Kansas, were just among the many who used an "old auto" exhibit as ballyhoo for "Excuse



My Dust" according to the pressbook formula —but with this great big difference. These showmen staged a terrific beliyhoo altrac-tion, the "Antique Auto Races" at Joyland-Hillside park, outside of Wichita, as an ex-



ploitation stunt, and 40,000 people turned out to see the advertising for the picture, on a Sunday afternoon, in advance of play-dates. That's selling approach, plus unusual promotion value away from the theatre.

## "What I Did For the Picture"

MA AND PA KETTLE BACK ON THE FARM—Universal-International. Two weeks prior to playdate, hung two lines of old others, incuding a ladies torn slip hanging beside a pair of long, red flamel underslip hanging beside a pair of long, red flamel underslip hanging beside a pair of long, red flamel underslip hanging beside a pair of long, red flamel underslip hanging beside a pair of long the with chicken with chicken with the heart pair of long the long that the long the long that the long the long that long red flamel underwear hanging from the charpy clothes line.—Charles L. Jones, Dawn theatre, Elms, lows.

SHOW BOAT—Metre-Goldwyn-Mayer. It was my good fortune to be able to celebrate my 50th Anniversary in show business and to have "Show Boat" as my amniversary attraction. The "New Smyrna Beach News" gave me a big fronti-page story with my memories of iamous show boats on the Mississippi since 1923. Placed big anniversary display ads, using pressbook mats. The announcement brought many pleasant and unexpected remembrances from old iriends, with the theatre lobby filled with flowers. Many congratulatory teeggrams and letters, and lots Many congratulatory teeggrams and letters, and lots of the state o

THE GREAT CARUSO—Metro-Goldwyn-Mayer. We were surprised and very pleased when this picture held up for a five-day run, as we doubted if there were enough "music lovers" in our town of 15,000 to keep it that long. We also feel that if we had not put extra effort into the exploitation it would have done far less. Used large display and other pressbook ad mats in local newspapers. Local music critic wrote a review of the picture which was printed as news. Contest to identify true or false information as news. Contest to identify true or false information as news. Contest to identify true or false information about the contest of th

SEPTEMBER AFFAIR — Paramount. An ad was placed in the newspaper calling for 25 ladies at the opening of this picture to pick up a self-addressed postcard at the box office, and then call ten friends and tell them about the picture. Each of the 25 were to write down the names and telephone numbers of the persons called on the printed card which was furnished, and return the card to the theatre, to refor 18 cards were returned out of the 25 that were picked up, indicating that 180 persons had received telephone calls, with an argument to see the picture. —Leland J. Thompson, Grand and Times theatres, Clintonville, Wis. (Lee Thompson has since been transferred to the State and Stout theatres, Menomonie, Wis.)

THE GREAT CARUSO — Metro - Goldwyn - Mayer. Promoted a record player and amplifier, and played records of Mario Lanas from the cashier shooth, with two horns on top of the marquee. Stopped traffic requests from the passers-by for different Mario Lana records.—David H. Smith, Shadyside theatre, Pittsburgh, Pa.

MRS. C'MALLEY AND MR. MALONE — MetroGoldvyn-Mayer. In addition to the usual chatty
monthly program for which this theatre is well known
both locally and in the trade, Mrs. Elaine George used
some special classified ads for this attraction, reading
"If your ironing" all ironed, and your sewing's all
sewn, then see 'Mrs. O'Malley and Mr. Malone.'
And also, "If you've got a toddler, call a sitter by
phone and see 'Mrs. O'Malley and Mr. Malone.'
"—At
the Star theatre, Heppner, Oregon,

HARVEY — Universal-International. Sent out 1,000 special heralds, and placed window cards in business house. Tied in with local florist and photographer to the property of the property of the property of the property of the first 100 people waiting to pose with "Harvey" in the theatre lobby. Photographer gave each customer one picture free. It didn't take long to finish 100 in this small town of 1.200 population.—Mrs. Elaine George, Star theatre, Heppner, Oregon,

## Campaign Catalog

## "Rhubarb" Cat-Napping Not a Cat-Astrophe

Readers of Robett C. Ruark's syndicate column in the Scripps-Howard newspapers across the nation enjoyed a news scoop last week with an exclusive report of the sensational stealing of "Rhubarb"—Paramount's million dollar tom-cat (in person) from the check-room of Toots Shor's restaurant. Bob Ruark, a habitue of the restaurant, was in a position to observe the perfidy.

The episode was inspired while Rufus Blair, studio press agent, was dining blissfully unaware of impending disaster. The cat was snatched by Jim Moran, a rival press agent and kleptomaniac, who argued that "the cat always comes back"—and so he absconded with "Rhubarb" and got as far as Reno, Nevada, by air, before the law finally caught up with him. The next day, "Rhubarb" had eight personal appearances scheduled, and he left a trail of disappointed children and threatened damage suits.



Now, except for a slight case of air-sickness and a bad case of circles under his eyes from lack of sleep, "Rhubarb" is back on the job again, proving, among other things, that the critics and the press have been very kind to a good-natured publicity stunt. "Rhubarb" has been popular with the by-line writers, and they have turned out reams of copy about him. One thing subsequent-run theatres can count on—there's no lack of cats, around the country, and anyone can duplicate these stunts.

The whole thing has been phenomenally successful, beginning with the arrival of the feline star in New York and the scheduled trip to twenty key cities (under Pinkerton protection, from now on!) The Empire Cat Club turned out eight of their pedigreed pets to purr approval of their hero, and his new Paramount picture, which they saw at a special preview. A cat banquet was held in Brooklyn, home of the Brooklyn Dodgers, for the tom-cat who inherits a baseball club in this H. Allen Smith story. The president of the Cat Fanciers Club, and "Puss 'N Boots" cat-food, his sponsor, were part of a



"Rhubarb" and Sponsor

distinguished group, who welcomed him. Famous cats, including "Pywacket" the Siamese star of "Bell, Book and Candle" on Broadway, introduced him to the Brother-hord of Cat Theories.

hood of Cat Thespians.
"Rhubarb" has taken it all in his stride. He has behaved nobly, and even appeared at a benefit show for the only kitten orphanage in America, which will inherit his money. On the serious side, there are pages of magazine advertising originating with "Pus3 'N Boots" and other cooperative stunts under way that will benefit "Rhubarb" and all cats, throughout the country. A new Italian candy is on the market, promoted by Buitoni, and amateur photographers are offered prizes for the best pictures of their cats, by other sponsors. On tour, "Rhubarb" in person will be a matinee idol and a star attraction at press luncheons, with all nine lives insured by Lloyd's of London, against any further catastrophe.

Managers with a sense of humor and desire to obtain something new and different will relish "Rhubarb" as a change of pace at the end of the silly season. As summer languishes, we all like a laugh, and this light moment is apt to be heavy at the box office. It all depends on how well you follow a good showmanship example, set for your benefit by Paramount's promotion staff. They say this tom-cat is going to be feeding every theatre kitty, this season—W. B.





## CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



### HELP WANTED

PROJECTIONIST. PREFER ELDERLY MAN with some sound experience. BOX 2596, MOTION PICTURE HERALD.

### POSITIONS WANTED

EXECUTIVE, 15 YEARS' EXPERIENCE IN all phases of theatre business, seeks executive or supervisory position. New York—New Jensey location. BOX 2603, MOTION PICTURE HERALD.

YOUNG WOMAN, 20. INTERESTED IN POSItion in show business. High school graduate. Two years' office experience as circl-typist. Knowledge of shorthand. Completed course in radio broadcasting. Write VIRGISIA THALMAN, 244 Webster Ave., Jersey City, N. J.

PROJECTIONIST AVAILABLE. DEPENDABLE, non-drinker and single. References. Prefer Ohio, but can locate anywhere. Contact LEE KRAMER, 521 North Main St., Orrville, Ohio.

TOP N. Y. THEATRE MANAGER SEEKING TO relocate East Coast. Capable of handling two or more theatres. BOX 2605, MOTION PICTURE HERALD.

EXECUTIVE AVAILABLE TO ASSIST HEAD of company. 13 years' experience in all phases of theatre business. BOX 2807, MOTION PICTURE HERALD.

### THEATRES

FOR SALE: WELL EQUIPPED THEATRE, TOWN 5500 Southern California. \$15,000 cash, balance five years. For Sale: Newly equipped theatre and building, one of California Satsets growing coast towns. \$40,000 and leasehold two theatres, Southern California towns. \$500. Ideal climate, excellent for family operation. \$20,000 cash, balance over three years. For Sale: 1500-seat theatre, equipment, leasehold and parking lot Los Angeles heatre, 800 seats, the years. For Sale: Los Angeles heatre, 800 seats, the years. For Sale: Los Angeles heatre, 800 seats, cash, balance over three years. For Sale: Equipment and leasehold Southern California town, 650 seats, 4500 population, excellent climate. Ideal for family operation. \$7500 cash, balance in five years. Rental \$330 per month. For Sale: Western Colorado, 750 eacts, equipment good, lease reasonable. Mountain aleats, Losse includes two store rooms, one apartment. Town of 2000 with large trade area, no competition, ideal family operation. Address AMUSEMENT REALTY COMPANY, 119 S. Beverly Drive, Beverly Hills, Calif. Phone: Crestview \$-1542.

FLORIDA, DOWNTOWN, 850-SEAT THEATRE, newly reconditioned. Formerly leased Paramount past sixteen years. Will lease long term. 15% of gross with payment of \$10,000 or sell. JOHN GILLOOLY, owner, 128 - 17th Ave., North, St. Petersburg, Fla.

WANTED: THEATRE OR DRIVEIN NEW England-New York. BOX 2604, MOTION PIC-TURE HERALD.

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MOVIESTA. THE TOP IDEA FOR THE PICture business today. Canadian and British rights reserved. Promoters \$ BOX 692, Paonia, Colo.

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COMPLETE SEATING SERVICE SEWN CUSHion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

CHAIR-ITY BEGINS AT S. O. S. 300 HEYWOOD veneer \$4.75: 291 rebuilt Andrews inserted panelback spring cushion \$4.95; 225 rebuilt late International fully upholstered with spring edge cushions \$8.95. Send for Chair Bulletin, S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

### WHAT'S YOUR PROBLEM?

MANY READERS OF THIS CLASSIFIED PAGE have a problem—some need a position—others are looking for competent help—many want to buy or sell new and used equipment or theatre properties—whatever may be the problem, the Motion Picture Herald Classified Page usually solves it. It has solved thousands through the years. Yes, and you don't have to consult a psychiatrist to find the answer. The sample ten of the per word will do it. MOTION FIG. Simple ten of the per word will do it. MOTION FIG. New York 20.

### PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

### USED EQUIPMENT

BOUGHT OUT COMPETITOR. CLOSED THEAtre. New neon V marquee & x 12 built in sections, metal easily removed. 150 letters—\$87.50. Also Velour screen curtain, 5 colors, track motor complete. Two stainless steel displays, four beautiful front doors aluminum covered. All used it mooths, going for a song, 70% discount. E. J. HUNTER, Colquitt, Ga.

BUY NOTHING: CHECK WITH STAR FIRST: Super-Simplex mechanisms, rebuilt \$850 pair; pair Brenkert RCA 1 KW Lamphouses and Hertner Generator, rebuilt, \$959; 2 unit electric ticket register, rebuilt, \$959; DeVry 30 watt amplifiers, rebuilt, \$67.90; Simplex Intermittents, rebuilt, \$97.90; Western Electric 205 Soundheads, rebuilt, \$169.91; What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

HOLMES SWEET HOLMES! EDUCATORS (Maxda Lamps) 1865; with W. E. soundheads, Baby Strong arcs, rectifiers, special 8995. All rebuilt like new dual outfits with amplifier and speaker. Time Deals Invited. S. O. S. CINEMA SUPPLY CORP., 694 W. Stad St., New York 19.

### **NEW EQUIPMENT**

REEL ALARMS, \$5.50; White plastic coated screens 35c foot; photocells, from \$2.25; sound lenses \$14.50; 60 ampere rectifiers, \$4.35 pair; film cabinsts \$2.95 section. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

S.T.R.E.T.C.H YOUR \$\$\$ AT S. O. S. RECTIFIER bulbs 15 amp. \$4.99; coated lenses (25% more light) \$100 pair; intercommunication telephones \$9.95; S.C. CINEMA SUPPLY CORP., 604 W. \$2nd St. New York 19.

PLAY UP ATTRACTIONS WITH TEMPERED Masonite marquee letters, 4"-35e; 8"-50e; 10"-60e; 12"-65e; 14"-\$1.25e; 16"-\$1.50. S. O. S. CINEMA SUPPLY CORP., 606 W. 52nd St., New York 19.

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DRIVE-INS DON'T DELAY. IMPROVE YOUR light and sound this season. Send for S. O. S. listing stating your car capacity. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412% Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

EXHIBITORS—NEW PROFESSIONAL PRODUCtion of Broadway hit will tour nation this winter. Book it for your stage. Excellent terms. Write HAMPSHIRE PRODUCTIONS. Box 158, Times Square Station, New York 18, N. Y.

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WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripoda, laboratory and editing equipment. See us first for best used equipment purchase. THE CAMERA MART, INC., 78 W. 45th St., New York.

COMPLETE MAURER BM RECORDING SYStem, \$2895; Moviola soundpix UDS rebuilt, \$1095;
heavy customized doily \$975; Rell & Howell specialist
toutfit, \$2305 originally \$1495; Auricon super 120;
cameran, prompt delivery with the surface of the super 120;
and the super 120;
the supe

### WANTED TO BUY

WANT TO BUY STATE RIGHTS. GOOD ROADshow feature or top re-issue. BOX 2399, MOTION PICTURE HERALD.

### BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurcus exploration of the screen's history told in J91
crisp pages and 28 rare illustrations. Exoting reading
for now and authoritative reference for
Georgetown University Press beds.
53.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New
York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on telepide and equipment special power section on the projection and equipment. Special new section on telepide and the project of the proje

# The Product Digest

### The Well

### UA-Popkin-Documentary Realism

Here is an outstanding example of what can be done with ingenuity in lieu of lavish expenditure and an even more marked example of the value of close integration of writing, of the value of close integration of writing, direction and production. It is a simple but moving story, told in simple but direct terms and aimed with telling effect at a very wide audience. Backed by proper exploitation of its very real values it should have success far beyond any estimate based on its modest but every real values with the proper existing the proper context. never evident budget.

Conceived and executed by three men whose cooperation obviously overlapped the ordinary bounds of the credits—Clarence Greene and Leo Popkin are listed as producers, Popkin and Russell Rouse as directors, and Rouse and Greene as the writers—the picture stands on its

merits without well known star names.

The story combines two threads, a race riot and the rescue of a child from a well, each with and the rescue of a clind roma went, each with fundamental emotional appeal, with telling dramatic effect. A five-year-old Negro child disappears on her way to school in a small midwestern town. The sheriff, Richard Rober, considers it a minor lost child report, until the child's schoolmates report they had seen her earlier in the company of a white man, a circumer in town. stranger in town.

stranger in town.

Incident and rumor pile up until when the man is finally picked up and identified as the nephew of the town's wealthiest and most rugged industrialist, the town is seething with tension. Street fighting spreads, fanned by both sides, and a roaring race riot is in full flame when the child's books and handkerchief are scovered beside an abandoned well where she

had fallen. Frantic rescue operations, when the child is discovered to be alive, turn the town from is discovered to be alive, turn the town from fighting to sympathy. The industrialist orders out his men and heavy drilling equipment and the suspected nephew, now released, reluctantly at first and then heroically applies his knowledge of mining and shoring. The rescue is completed in time.

pleted in time direction keeps the acting restrained throughout the action and the suspense is carefully built and well knit. The production rates cheers for an initial attempt and rouses an appetite for more from the same team.

Previewed in a projection room, Reviewer's Rating: Excellent.—James D. Ivers.

Release date, September 10, 1951. Running time, 85 inutes. PCA No. 15138. General audience classificaminutes. PCA No. 18138. General audience cussionation.
Carolyn
Gwendolyn Laster
Ben Kelong
Mrs. Grawford
Mitchel, Margaret
Wells. Wheaton Chambers. Michael
Ross, Russell Trent, Allen Matthews. John Philips,
Walter Morison, Christine Larson, Jess Kirkpatrick,
Roy Engel, Alfred Grant, Ed Max, Guy Bacch, Robert
Osterloh, Henry Morgan, Barry Kelly. Walter Kelly,
Mary Ellen Kay, Beverly Jons, Elzie Emanuel, Tom
Powers, Bill Walker, Douglas Evans, Sherry Hall

### The Day the Earth Stood Still Painting the Clouds With 20th-Fox-Adult Science Fiction

Suspenseful, imaginative, and credible if you accept its basic premise, this latest science fiction picture graduates that type of screen entertion picture graduates that type of screen enter-tainment out of the pulp magazine field and into the slick paper class. Intelligently and ably produced and directed by Julian Blaustein and Robert Wise, it should have wide appeal for any audience in any theatre. The story, logically constructed throughout, is given additional realism by the excellent job of acting by Michael Reunie and by having well known radio news commentators appear as themselves relating the news of the arrival of a

themselves relating the news of the arrival of a space ship on the earth. Rennie, as Klaatu, the man from another planet, differs from most other space men in that he comes not as a men-

other space men in that he comes not as a menace but as messenger of good will.

Representing a highly advanced civilization, he attempts to have the President of the United States call a conference of world leaders to hear his message. Told that that is impossible in the present state of world tension and suspicion, he escapes from his army guards, mingles with the ordinary people of Washington, and meets and confides in Patricia Neal, a young war widow, and her son, Billy Gray.

Hoping scientists will help him when the politicians can't, he contacts Sam Jaffe, a world renowned physicist, and tells him to call a meeting of world scientists to hear his plea that

ing of world scientists to hear his plea that the world must devote its rocket and atomic experiments to peaceful pursuits or be destroyed by the inhabitants of the outer planets as a menace to universal peace. To prove that such power exists, Rennie arranges to neutralize all the world's electrical power for 30 minutes the following day. The demonstration comes off on schedule but it frightens the Army high command into a desperate manhunt for the disguised Rennie

guised Rennie.

In spite of Miss Neal's protection he is pursued and shot, then rescued by Gort, the atomic-ray powered robot who accompanied him in the space ship, delivers his warning to the assembled scientists, and takes off for outer

Previewed in a projection room. Reviewer's Rating: Very Good.— J. D. I.

				Running	
minutes.	PCA	No. 152	71. Gene	ral audien	ice classi-
fication.				201.5	
				Micha	
Helen Be	nson .			Pat	ricia Neal
Tom Ster	rens .			Hugh	Marlowe
Dr. Barn	hardt				Sam Jaffe
Billy Gra	y, Fr.	ances H	lavier, L	ock Marti	in. Frank
Conroy, C	arleton	Young.	Fav Ro	ope, Edith	Evanson.
Robert O	sterloh	Tyler	McVey.	James S	eay. John
Brown, 7	Mariori	e Grass	land. Gl	enn Hard	v. House
Peters, In	Rus	h Willia	ms. Ofan	Soule, Dr	rew Pear-
son, Gabr	iel Hea	tter. H.	V. Kalte	enborn, Els	mer Davis

SHOWMEN'S REVIEWS SHORT SUBJECTS THE RELEASE CHART

## Sunshine

### Warners-Merry Musical

Warners—Merry Musical

A most musical musical is this merry Technicolor treat from Warner Brothers. Boasting a strong cast headed by Virginia Mayo, Denois Morgan and Gene Nelson, number eight in the Hist of Stars of Tomorrow published in the Hist and crammed with hit musical numbers from recent and not-so-recent years, "Painting the Clouds with Sunshine" is calculated to put your patrons in a decidedly pleasant frame of mind.

The dialogue is far from clever and the story line is the conventional three-way romantic mix-up, but at least two-thirds of the film is devoted to top-drawer singing and dancing. Morgan, Nelson, the lovely Miss Mayo and company put new zing into such favorites as "Man Is a Necessary Evil," "We're in the Money," "Birth of the Blues." "Jealousy," and many others. The eye-filling production numbers include "The Mamba Man," with Nelson and Miss Mayo giving excellent accounts of themselves, and a colorful square dance in cowboy costume at the finale. LeRoy Prinz, who staged and directed the musical numbers, has handled his chore with consummate skill.

The screenplay by Harry Clark, Roland Ribbee and Peter Wilne is typical musical

handled his chore with consummate skill.

The screenplay by Harry Clark, Roland Kibbee and Peter Milne is typical musical comedy stuff. Virginia Mayo, Lucille Norman and Virginia Gibson, although unrelated by blood, are members of a theatrical sister act. The gals like men, but even more than the male animal, they like money in the bank. One member of this trio of genteel gold diggers strikes it rich when Nelson, a millionaire and professional dancer, proposes marriage. Miss Norman accepts although she is still carrying "a mile high torch" for Morgan, a singer with a strong urge to gamble. Nelson's stuffy Bostonian uncle, Tom Conway, tries to break up the romance. From here on, the modern fairy tale gets quite complex, but by fadeout each of the girls has a millionaire and the money is incidental to love. incidental to love

Good comedy bits are contributed by S. Z. Sakall as the harassed owner of a Las Vegas night club and gambling den, and Wallace Ford desert rat.

a desert rat. William Jacobs and David Butler, who pro-need and directed, respectively, "Lullaby of duced and directed, respectively, "Lullahy of Broadway," have done an equally adept joh

Reviewed at the Warner theatre, New York, where the opening day croud was vocal in its appreciation. Reviewer's Rating: Very Good. TOM CANNING.

minutes cation.	5.	PC/	1	Vo.	151	25.	Genera	1 audience	classifi-
Vince !	Nicl	nols						Dennis	Morgan
Carol .								Virgin	ia Mave
Ted La	msi	ng-						Gene	e Nelson
S. Z. S	aka	ill.	Vit	gin	ia (	Gibso	n, Ton	Conway,	Norman Wallace
Ford. 3		Di		23.55					

### The River

### UA-Renoir-Simple and Exotic India

Jean Renoir's latest effort, produced by Kenneth McEldowney, is the ideal film for the so-called "art" house audiences whose film appreciation usually lies in trying to find the subtitles and nuances supposedly intended by the producer

"The River" is a combination of many things, the most significant of which are its locale-lndia—where the entire film was shot, and a variety of unusual sequences obtained through variety of unusual sequences obtained through the clever use of the Technicolor camera. In addition, there is a story of adolescent love; a simple one, to be sure, but containing moments of pathos, drama, humor, cliches, platitudes and even some inanities. On the whole, however, Renoir, working from a screenplay which he wrote with Rumer Godden, accomplishes his purpose by injecting a quality of simplicity into the complexities of life as they are encountered by his principal characters.

The unusual character of "The River" should result in a ready-made audience that goes for

The musual character of "The River" should result in a ready-made audience that goes for this type of product. And the specialized type of selling that will be required is pointed up by the roadshow, two-a-day, reserved seat policy that will be used when the picture has its world premiere at the Paris theatre in New York

shortly.

shortly.

In a sense, "The River" is part travelogue, part drama, the former being one of the enter-tainment highlights of the picture. Various Indian customs, traditions, ceremonial dances, etc., are presented with excellent effect with the life on the unidentified river-the natives working in the jute mills, snake charmers, market place bazaars, children playing-as a background.

The story concerns three 'teen-age girls, good friends, two are English and the other the daughter of an English father and Indian friends, two are English and the other the daughter of an English father and Indian mother, who fall in love with a young American veteran visiting India. The English girls come from good parentage, one's father being foreman of the jute mill. Since love is a new experience with them, they do not know quite how to tackle this problem. And between giggles and tears, there arises a new understanding between the partners that the property of the

between them

That is the essence of the story, although there is, of course, much more. The role of the veteran, played by Thomas E. Breen, concerns itself with emphasizing the confusion and in-security experienced by many incapacitated exservicemen. And the girls, portrayed respec-tively by Patricia Walters, Radha and Adrienne Corri as the simple one who is idealistic, the Indian, and the sophisticated one, are obviously intended to symbolize the gamut of emotions with which every adolescent girl who thinks she's in love has to struggle.

There are moments of great pathos such as when the happy family is struck by tragedy in the death of the young son, and this particular sequence shows the well-known Renoir touch. The entire film is narrated effectively by June

Hillman.

Recietived at the United Artists screening room in New York, Reviewer's Rating; Good. —CHARLES, J. LAZARUS. Release date, September 10, 1951. Running time, 99 minutes. General audience classification

minutes. Ge The Mother The Father Mr. John ... munutes, General audience classification.
The Mother
Nora Swinburne
The Father Esmond Knight
Mr. John Arthur Shidon
Capt John Thomas E Breen
Supprova Mukerjee, Patricia Walters, Radha, Adrienne

### Disc Jockey

### Allied Artists-Exploitation Musical

The 28 disc jockeys who appear as themselves in this exploitation musical have radio access to every pair of ears in the nation and can be expected to use it in behalf of theatres attraction.

The 15 big-name musicians, orchestra leaders The 15 big-name musicians, orchestra leatures and radio entertainers who likewise play themselves, in the aggregate, have more millions of followers than there are citizens in the nation.

And the picture offers in addition the names

of Tom Drake, Ginny Simms, Jane Nigh and Michael O'Shea, for the billing benefit of anybody who doesn't own a radio, a phonograph or a television set, or doesn't go to dances, theatres

a television set, or doesn't go to dances, theatres or night clubs.

In short, it's a dead cinch that everybody everywhere is going to hear about this picture in terms designed to influence them to go and see it. As produced by Maurice Duke and directed by Will Jason from a script by Clark E. Reynolds, it delivers what is promised, a tremendous lot of music, performed by famed exponents of popular music plus a story that exponents of popular music, plus a story that is adequate to the purpose of tying in all together properly.

The story concerns a disc jockey who's about to lose a sponsor because the latter believes television is cutting down disc jockey listener audiences, and details a professional conspiracy in which disc jockeys throughout the nation combine to prove the sponsor is wrong. They prove it, convincingly, and have a good time

doing so

doing so.

The disc jockeys are Martin Block, Joe Adams, Joe Allison, Bill Ansons, Doug Arthur Don Bell, Paul Brenner, Bob Clayton, Paul Dixon, Ed Gallagher, Dick Gilbert, Bill Gordon, Maurice Hart, Bruce Hayes, Eddie Hubbard, Bea Kalmus, Les Malloy, Paul Masterson, Ed McKenzie, Tom Mercer, Gil Newsome, Gene Norman, Art Pallans, Bob Poole, Norman Prescott, Fred Robbins, Ernie Simon and Larry Wilson. Larry Wilson,

The musicians are Russ Morgan, Tommy Dorsey, George Shearing, Jack Fina, Joe Venuti, Red Norvo, Ben Pollack, Red Nichols

and Vito Musso. The entertainers are Herb Jeffries, Sarah Vaughan, the Riders of the Purple Sage and

Anybody need more names than that to draw

Previewed at the studio. Reviewer's Rating: Very Good.—William R. Weaver. Release date, August 23, 1951. Running time, 27 minutes. PCA No. 15356. General audience classifica-

on. Ginny Simms Johnny Jane Nigh, Michael O'Shea, Jerome Cowa

### Her Panelled Door Souvaine-Psychological Drama

The familiar subject of amnesia receives a British-Pathe, Ltd., production which Souvaine Selective Pictures is releasing in this country. Acted by an all-British cast headed by Phylli Calvert, who has appeared in a number of Hol-lywood productions, "Her Panelled Door" is a suspenseful romantic drama of a woman who returns to a strange, loveless home she cannot remember. Although the conventional climax disappointing, it is generally a fine film, which should do well in the art houses.

Phyllis Calvert, a victim of annesia as a re-sult of an air raid, finds a sympathetic com-panion in Richard Burten, a Norwegian in the R.A.F. Bewildered and haunted by wild, terrifying nightmares (which are dramatically de-licted on the screen), Miss Calvert is afraid to discover her true identity. As if to escape an unknown past, she marries Burton, but he is

killed in combat the day after the wedding. Soon after, a man with a cane and a crippled foot, the man she had seen in her nightmares, comes to Miss Calvert and reveals that he is her husband. Together they return to their claborate country mansion, and little by little Miss Calvert learns what sort of a person she was. Her husband, Edward Underdown, de-Miss Carry was. Her husband, Edward Undergoon, tests her. Her sister, Helen Cherry, patronizes her. The servants resent her as a loose woman maker. The servants resent her as a loose woman maker. who has brought unhappiness to their master. Realizing that she must have been a hateful,

selfish person, Miss Calvert sets about proving herself to her husband, whom she has grown to love. The birth of a haby softens Underdown's attitude somewhat, but he cannot completely forgive his wife for her past sins. in a dramatic thunder storm sequence, Miss Calvert's memory comes back. She recalls her husband as a drunken brute whose secret lover was her sister. In a ht of rage, she confronts Underdown with these accusations and for the first time he learns Miss Cherry's vicious plot to ruin his marriage. Aware that their trou-bles had been manufactured by the jealous sis-ter, Miss Calvert and Underdown are happily respirated. reunited.

dialogue, some harshly realistic photography and a good musical score help make "Her Panelled Door" highly satisfactory enter-tainment for those who don't mind their drama

tainment for those who don't mind their drama on the sober side. Guy Morgan and Ladislas Vajda, who directed, fashioned the screenplay from a novel by Theresa Charles. John Stafford produced. Reviewed at a New York screening room. Reviewer's Rating: Very Good.—T. C. Release date, August Z. 1951. Running time, 84 minutes. Adult audience classification. Yvonne Winter. Lichard Burton, Olive Milbourne. Any Vistevens, Kathleen Bautall, Amy Veneas, Betty Ann Davies, Andrew Osborn, Leslie Phillips, Terence Alexander, Bill Sbine, James Hayter, Richard Pearson, Jean Shepherd, June Blardsley

### The Wooden Horse

### Snader Productions-Escape to Sweden

Life in a prisoner-of-war camp, even if en-livened by various attempts at escape, is at best difficult to portray on the screen. The long, weary days, the routine duties, the feeling of being forgotten—these are things the camera

cannot catch.

In "The Wooden Horse," a Wessex Film Production, producer Ian Dalrymple and director Jack Lee have succeeded in turning gray matter into more exciting color. The whole weight of this closely-knitted British film is centered on the escape of a group of British fliers from a German prison camp.

To accomplish this, they revert to the old device of the wooden horse decoy. Only this device of the wooden horse decoy. Only this time they use the athletic counterpart of the Trojan deception. While the rest of the prison-Trojan deception. While the rest of the prison-ers engage in athletic exercises, a prisoner hides inside the wooden enclosure and digs a tunnel. Needless to say, the prisoners get away with it and three of them, after perilous ad-ventures in Germany and Denmark, escape to Scorden and freedom. weden and freedom.

Much of the credit for the excellence of the

must go to the cast, headed by Leo Genn, David Tomlinson and Anthony Steel. Genn, as the older man, is most believable in practically any circumstance. Tomlinson and

Steel match his performance. Since the film was shot in part in Germany and Denmark, it has the flavor of realism. The Germans aren't brutal villains, but soldiers doing a job they obviously enjoy. The written by Eric Williams and adapted The script, his own novel, keeps the dialogue to the bare essentials.

It's a story excitingly told and the film, de spite its British origin and flavor, should stand a good chance everywhere, both in and away

a good chance everywhere, both in and awa, from the art houses.

Seen at a New York screening room. Reviewer's Rating: Very Good.—Free Hirr.

Release date, August 28, 1951. Running time, 9 minutes. General audience classification. minutes. General audience classification.

Peter Leo Genn
Phil David Tomlinson
John Anthony Steel
Beunett David Greene
Heiner David Greene
Jack Waddingtom
Michael Goodliffe, Anthony Dawson, Bryan Forbes,
Dan Cunningham, Lis Lower 

### The Mob

### Columbia—Cops and Robbers

"The Mob" is a routine crime-action thriller "The Mob" is a routine crime-action turner which stars Broderick Crawford. It has some good elements of suspense despite the contrived situations, and the action is fast-breaking and violent. It should please those film-goers who like to sit through a thriller which may be short on logic but long on the fighting and shooting scenes.

Using waterfront crime as a background, Jerry Bresler, the producer, and Robert Par-

rish, director, have done their utmost to evoke excitement from an ordinary script. However, "The Mob" does have its moments. Crawford The MoD does have its moments. Crawford plays the role of a cop who witnesses a street shooting and is fooled into letting the culprit get away. For publicity purposes he is suspended, but actually he goes underground as a dock worker trying to find the "big boss" as he probes from within.

Sure enough, everything seems to fall into his lap as one event after another brings him nearer the ring leader who is responsible for all the thieving and murder going on at the waterfront. After he is slugged a few times, kidnapped and involved in some shooting, his detective comrades come to his help just as his girl is about to be taken away by the gang chief. More shooting and everything ends

happily. The picture runs rather long for the story The picture runs ratner long for the story it has to tell and a little editing would not be out of place. The production values are, on the whole, good with the camera work of a high order. Another interesting aspect of "The Mob" is the introduction of some fascinat-

ing crime detection techniques. Crawford does about as well as he can with an ordinary part. Supporting him are Betty Buehler as his girl, Richard Kiley and others. The screenplay by William Bowers is based on a story by Ferguson Findley.

Reviewed at the Columbia screening room New York. Reviewer's Rating: Good.— J. L.

18 Net Deve.

C. J. L.
Release date, October, 1951. Running time, 87 mintutes, PCA No. 15203. General audience classification,
Johnny Damico Broderick Crawford
Mary Kiernan Betty Buehler
Thomas Clancy Richard Kiley
Leutenant Banks Otto Hulett
Matt Crowley, Neville Brand, Ernest Borgnine

### Pardon My French

U.A.-Cusick-Romantic Comedy

A comic plot involving a proper Bostonian school teacher wrestling with a group of imschool teacher wrestling with a group of impoverished Frenchmen for possession of an inherited chateau would seem to promise a handsome reward in light entertainment. Unhappily, the situation is given an uninspired treatment in this United Artists release, which was produced on location in France by Cusick International Films. Merle Oberon, as the lady from Boston, and Paul Henreid, the leader of the squatters, light some occasional sparks of worthwhile comedy in their frequent clashes, but there are many lifeless stretches of dull dialogue.

Miss Oberon is highly indignant when she

dialogue.

Miss Oberon is highly indignant when she finds her chateau teeming with squatters who have little regard for such intangibles as the rights of private property. Self-righteously she sets about the business of evicting the intruders with Henreid, the father of five motherless and messy children, representing the squatters, the struggle for the chateau turns into a contest of wills between the Frenchman and the Rostonian. Bostonian

Bostoman.

Eventually, Miss Oberon weakens, a victim of Henreid's Gallic charms. In a sentimental ending, Henreid wins her hand and the squatters win the right to stay on at the chateau. Peter Cusick and Andre Sarrut produced and Bernard Vorhaus directed from a screenplay by Roland Kibbee. It was made by Sagitta Films

and Jupitur Films.

Reviewed at the United Artists screening room in New York. Reviewer's Rating: Fair. Release date, August 10, 1951. Running time, 81

minutes. PCA No. 14879. General audience classification.
Paul Rencourt. Paul Henreid
Elizabeth Rockwell. Merle Oberon
Eleubois Paul Bonifas
Maximilienne, Jim Gerald, Alexander Rignault, Martial
Robe, Dora Doll, Lauria Daryl, Lucien Calismand,
Victor Merenda, Gilbette Deloucadif, Marina, Gerard
Gonset, Albert Culla, Nicole Monnin, Andre Aversa

### SHORT SUBJECTS

FORMOSA (20th-Fox)

ol. 17, No. 6) The March of Time (V The March of Time discontinues its series of news documentaries begun in 1935 with a report on Formosa, the island stronghold of the Nationalist Chinese Government. Like its predecessors through the years, the subject is crisp,

informative and interesting.

Cameraman Peter Hopkinson has explored every phase of the island's life—the people, their leaders, Chiang's troops, the country's indus-tries, ECA efforts to bolster its economy. There is also a sequence of Governor Thomas E. Dewey of New York in conference with Chiang Kai-shek. Once again the March of Time has dramatically presented the background story on a strategic area in the current world crisis.

Release date, August 17, 1951 17 minutes

EARLY TO BET [Warner Bros.]

Merrie Melodies (7713)

Although he is on a vacation, the Gambling Bug camor resist biting a gin rummy-playing cat. The cat's opponent is a dog and the stakes are penalties. The cat, after losing consistently, challenges the Bug to a game. The cat wins and the Bug get his lumps.

Release date, May 21, 1951. 7 minutes

## RELEAS

### Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGES! SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 963-964, issue of July 28, 1951.

Feature Product by Company starts on page 953, issue of July 28, 1951.

For exploitation see Managers' Round Table section.

\* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

-BEVIEWED-

(S) before a page number indicates advance synopsis.

						KAIINUS			
		Release	Running	(S)=1	ynopsis	Nat'l		Hereld	
TITLE—Production Number—Compan	Stars	Date	Time	Issue	Page	Groups	L. of D.	Review	
ABBOTT & COSTELLO Meet the									
Invisible Man (116) Un	iv. Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759	AYC	A-2	Very Good	
Abilene Trail (4946) Mor	e. Whip Wilson-Andy Clyde	Feb. 4,'51	64m	Dec. 30	(S)643	AYC	A-1		
According to Mrs. Hoyle (formerly									
Outside the Lew) (5122) Mor	o. Spring Byington-Brett King	May 20,'51	60m	June 23	905	AY	A-2	Very Good	
Across the Wide Missouri (color) MG		Oct., 51	81m	Apr. 7	(5)794				
Air Cadet (115) Un		Mar.,'51	94m	Feb. 17	713	AYC	A-2	Good	
Al Jennings of Oklahoma (color) (327) C		Mar., '51	79m	Jan. 13	662	AY	A-2	Fair	
Alice in Wonderland (color) (292)* RK		Aug.,'51	75m	July 7	921	AYC	A-1	Excellent	
Alice in Wonderland (color) Souvai		July 28,'51	83m	Aug 4	967			Average	
	B Kirk Douglas-Virginia Mayo	June 2'51	88m	May 5	825	A	A-I	Very Good	
American in Paris, An (color) MG		Nov.,'51	I I 3m	Sept. I	997		A-2	Excellent	
Angels in the Outfield (202) MG		Sept. 14,'51	102m	Sept. I	997			Excellent	
Anne of the Indies (color) 20th-F		Oct.,'51	'				A-2		
Another Shore Pentag		Feb. 10,'51	77m	Feb. 17	713		A-2	Good	
Apache Drums (123) (color) Un	v. Stephen McNally-Coleen Gray	June, 'SI	75m	Apr. 21	810	AYC	A-I	Good	
Appointment With Danger (formerly									
United States Mail) (5019)* Par	a. Alan Ladd-Phyllis Calvert	May,'51	89m	Apr. 21	809	AY	A-2	Good	
As Young As You Feel (for. Will You									
Love Me in December (120) 20th-F	px Jean Peters-David Wayne	June,'51	77m	June 9	878	AY	A-2	Very Good	
BADMAN'S Gold	A Johnny Carpenter-Alyn Lockwood	Apr. 3,'51	56m	Dec. 2		AY	A-1		
Bannerline MG		Oct., '51							
Besketball Fix, The Real		Sept.,'51	76m						

TITLE—Production Number—Co	омражу	Stars	Release Date	Runni	ng (5)=,	ynopsis Page	Nat'l Groups	L. of E	Herald	
Bedtime for Bonzo (112)	Univ.									
Behave Yourself	RKO	Ronald Reagan-Diana Lynn Shelley Winters-Farley Granger	Feb., '51 Sept., '51	83m	Jan. 20 July 21	(S)938	AYC	A-I	Very Good	
Belle Le Grand (5006)	Rep.	Vera Raiston-John Carroll	Jan. 27,'51	90m	Mar. 3,'51	742	AY			
Best of the Badmen (color) (176) Big Carnival, The (formerly	RKO	Robert Ryan-Claire Trevor	June 16,'51	84m	June 2	869	A	8	Good	
Ace in the Hole) 5023*	Para.	Kirk Douglas-Jan Sterling	July 4,'51	112m	May 12	845	A	A-2	Excellent	
Big Gusher, The (306)	Col.	Preston Foster-Wayne Morris	July, 51	68m	July 14	929	AY	A-1	Good	
Bird of Paradise (color) (109)	20th-Fox	Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757	AY	В	Good	1
Bitter Springs Black Angel	Ealing-Bell Realart	Tommy Trinder-Chips Rafferty Broderick Crawford-D. Duryea (reissa	Oct. 1,'51	73m 80m	Aug. 25 Aug. 10,'46	990 3137		A-1 A-2	Good	
Blazing Bullets (5142)	tradia. I	Dioderick Clewicid-D. Duryes (ress	201 Jan. 1, 31	oom	Aug. 10, 40	3137		M-2	9000	
(formerly Gold Bullets)	Mono.	Johnny Mack Brown	May 6,'51	51m	May 12	(S)846		A-I		
Blue Fin	Mono.	Vayne Morris, Adrian Booth	Not Set	04	Aug. 18	(S)982	AVO			
Blue Lamp, The (Brit.) Blue Veil, The	RKO	Jack Warner-Jimmy Hanley Jane Wyman-Charles Laughton	Mar. 1,'51 Sept.,'51	84m	June 3	322	AYC	A-2	Fair	
Bomba and Elephant Stampede	Mono.	Johnny Sheffield-Donna Martell	Not Set		Aug. 18	(S)982				
Bonanza Town (367)	Col.	Charles Starrett-Smiley Burnette	July,'51	56m	July 14	929		A-I	Good	
Border Fence Born Yesterday (344)*	Astor Col.	Walt Wayne-Mary Nord (reissue Broderick Crawford-Judy Holliday	Aug. 15,'51 Feb.,'51	60m	Nov. 25	590	A	В	Excellent	
Bowery Battalion (5111)	Mono.	Leo Gercey-Huntz Hall	Jan. 24,'51	69m	Feb. 17	714	Â	A-2	Fair	
Branded (color) (5009)*	Para.	Alen Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-I	Very Good	
Brave Bulls, The (321)	Col.	Mel Ferrer-Miroslava	May, '51	108m	Apr. 21	809	AY	A-2	Excellent	
Bride of the Gorilla Bridge of San Luis Rey	Realart	Lon Chaney, JrBarbara Peyton Lynn Bari-Louis Caihern (reissue	Oct.,'51 Apr. 15,'51	76m 91m	Feb. 5, 44				Good	
Bright Victory	Univ.	Arthur Kennedy-Peggy Dow	Aug., '51	97m	July 28	947	AY		Excellent	
Browning Version, The (Brit.)	U-I	Michael Redgrave-Jean Kent	Aug.,'51 Sept.,'51	90m						
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	May 1,'51	60m	Dec. 30	642	AYC	A-1	Good	
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-Joy Page	May 15,'51	87m	May 5	825	AY	A-2	Very Good	
		J. Holand-Joy Fage		<b>47111</b>	may 0	413	***	24.4		
CALL Me Mister (color) (104)*	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B	Very Good	
Calling Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Not Set	79m	May 26	(5)863				
Canyon Raiders (formerly Wild Ho Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8,'51	54m	May 12	(5)846		A-I		
Captain Horatio Hornblower		wind winding and kinging	Apr. 0, 51	34111	may 12	131040		74-1		
(color) (030)*	WB	Gregory Peck-Virginia Mayo	Aug. 11,'51	117m	June 16	886	AYC	A-I	Very Good	
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set	22	June 2	(S)870	AV			
Casa Manana (5116) Cattle Drive (color) (128)	Mono. Univ.	Robert Clarke-Virginia Welles Joel McCrea-Dean Stockwell	June 10,'51 Aug.,'51	73m 77m	July 28 July 14	(S)947 929	AYC	A-I	Good	
Cause for Alarm [118]	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good	
Cavalry Scout (color) (5101)	Mono.	Rod Cameron-Audry Long	May 13,'51	78m	Apr. 21	809	AYC	A-2	Very Good	
Chain of Circumstance	Col.	Richard Grayson-Margaret Field	Aug.,'51	68m 90m	Aug. 25	990 897		A-2	Fair Very Good	
Chance of a Lifetime China Corsair (316)	Pilgrim Col.	Basil Radford-Nial MacGinnis Jon Hall-Liza Farraday	Feb.,'51 June,'51	67m	Feb. 3 June 9	878	A	A-2	Good	1
Circle of Danger (formerly										1
White Heather) (Brit.)	UA	Ray Milland-Patricia Roc	Mar. 22,'51	86m	Mar. 31	783	A	A-1	Good	
Cobos and Kallys in Africa	U.A. Realart	Robert Preston-Elizabeth Sellers George Sidney-Charles Murray (reissu	Aug. 3,'51	82m	Nov. 8,'30	47				
Cohens and Kellys in Africa Cohens and Kellys in Hollywood	Realart	George Sidney-Charles Murray (reissu	e) Aug.1.'51	78m	Mar. 19,'32	39				
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14,'51	52m	Dec. 30	(5)644				
Come Fill the Cup	WB	James Cagney-Phyllis Thaxter	Oct. 20,'51		1 11		AVO	4.2	C1	
Comin' Round the Mountain (127) Corky of Gasoline Alley	Univ. Col.	Bud Abbott-Lou Costello Jimmy Lydon-Scotty Beckett	July,'51 Sept.,'51	77m 80m	June 16	887	AYC	A-2 A-1	Good	
Counterspy Meets Scotland Yard [3		Howard St. John-Amenda Blake	Feb.,'51	67m	Dec. 9	606	AYC	A-I	Average	
Crackdown	RKO	Bill Williams-Carla Balenda	Not Set		Jan. 6	(5)654			- 1	
Criminal Lawyer	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990			Good	
Criminals of the Underworld Crosswinds (color) (5104)	Realart Para.	Richard Dix-Lon Chaney (Reissue) John Payne-Rhonda Fleming	May 1,'51 Oct.,'51	51m 93m	Aug. 11	973		A-2	Good	
Cry Danger (115)	RKO	Dick Powell-Rhonda Flaming	Feb. 3-10,'51	79m	Feb. 10	706		В	Good	
Cuban Fireball (5007)	Rep.	Estelita Rodriquez-Warren Dougles	Mar. 5, 51	78m	Mar. 31	784	AY	A-2	Good	
Cyclone Fury (368)	Col.	Charles Starrett-Smiley Burnette	Aug.,'51	54m	Aug. 18	982 569	AYC	A-2	Fair Superior	
Cyrano de Bergerac	00	Jose Ferrer-Mala Powers	July 20,'51	I12m	Nov. 18	907		74-4	Jape. 101	
DAKOTA Kid, The (5067)	Rep.	Rudy Ralston-Philip Ford	July 1,'51	60m	July 14	930			Fair	
Daltons Ride Again	Realert		ue) Sept., '51	72m	Lun - 20	151014		В		
Danger Zone (5017) Dark Waters	Lippert	Richard Travis-Pamela Blake Merle Oberon-Franchot Tone (reissue)	Apr. 20, 51	60m 93m	June 30 Nov. 5,'44	(S)914		A-2		
Darling, How Could You! (5108)	Para.	Joan Fontaine-John Lund	Oct.,'51	96m	Aug. II	973		A-2	Good	
David and Bathsheba (color)	20th-Fox	Gregory Peck-Susan Hayward	Sept., '51	116m	Aug. 25	990		В	Excellent	
	20th-Fox	Michael Rennie-Patricia Neal	Sept., '51	92m	Sept. 8	1005 817	AY	A-2	Very Good Good	
Dear Bret (5021) Decision Before Dawn	Para. 20th-Fox	Mona Freeman-Edward Arnold Richard Basehart-Gary Merrill	June, 51 Aug., 51	82m	Apr. 28 July 21	(5)938	AI	W-1	0000	
	20th-Fox	James Mason-Jessica Tandy	Oct., '51							
Disc Jockey (AA-21)	AA	Jane Nigh-Michael O'Shea	Aug. 23,'51	77m	Sept. 8	1006			Very Good	
Dodge City (017) Double Crossbones (color) (119)	WB Univ.	Pond Cicanos Halana Cartes		104m	July 29 Nov. 25	406 589	AYC	A-1	Good	
Double Crossbones (color) (114)	Oniv.	Donald O'Connor-Helene Carter	Apr., '51	75m	140v. 23	307	710		-	
EMPEROR'S Nightingale, The				-						
(color) Re	mbrandt	Puppets	Sept., 51	70m	May 19	854	AYC	A-1	Very Good Very Good	
Enforcer, The (015) Excuse My Dust (color) (133)	MGM	Humphrey Bogart-Jeff Corey Red Skelton-Sally Forrest	Feb. 24,'51 June 22,'51	87m 82m	Jan. 27 May 26	861	AY	A-2 A-1	Very Good	-
										1
FABIOLA* (Ital.) Fat Man, The (120)	UA	Michele Morgan-Henry Vidal	June 1,'51	96m	May 5 Apr. 7	826 794	AY	A-2 A-2	Very Good Very Good	1
Father Takes the Air (5126)	Univ. Mono.	J. Scott Smert-Julie London Raymond Walburn-Walter Catlett	May,'51 June 17,'51	77m 61m	June 23	907	AY	A-1	Average	
Father's Little Dividend (124)*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13,'51	82m	Feb. 24	721	AYC	A-2	Excellent	
F.B.I. Girl (5002)	Lipport	Cesar Romero-Gene Evans	Oct. 26'51		M	627	AV	A 1	Good	
Fighting Coast Guard (5010) Fighting Sullivans, The (formerly	Rep.	Brian Donlevy-Ella Raines	June 1,'51	86m	May 5	827	AY	A-1	9000	
The Sullivans)	Realart	Anne Baxter-Thomas Mitchell (reissue	e) Feb. 1,'S1	Hilm	Feb. 5,'44	1741		A-I	Excellent	
Fighting the Racketeers	Realart	Ed Sullivan-Barton MacLane (reissue		58m						
1000										

					-REVI	EWED-	RATINGS -		
TITLE—Production Number—Co	ompony	Stars	Release Date	Running			Nat'l Groups	L of E	Hereid ). Review
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Feb. 23,'51	55m	Apr. 14	802		A-2	Fair
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11,'51	86m	Apr. 14	801	AY	A-2	Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802	AY	A-2	Good
Flame of Stamboul (314)	Col. Mono	Richard Denning-Lisa Ferraday Marguerite Chapman-C. Mitchell	Apr.,'51 Sept. 23,'51	68m	Mar. 10	751	AT	A-2	Fair
Flight to Mars (5103) Flying Leathernecks (color) (261)		John Wayne-Robert Ryan	Aug. 28, 51	102m	July 21	937		A-I	Excellent
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B	Very Good
Footlight Varieties (116)	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766	AY	В	Good
Force of Arms (102)	WB	William Holden, Nancy Olson	Sept. 15,'51	100m	Aug. 18	981		A-2	Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Sept., 51	12		101000			
Fort Dodge Stampede (5062)	Rep. Col.	Allan "Rocky" Lane Charles Starrett-Smiley Burnette	Aug. 24,'51	65m 54m	Aug. 18 Mar. 24	(S)982 766	AY		Good
Fort Savage Raiders (365) Fort Worth (color) (028)	WB	Randolph Scott-David Brian	Mar., 51 July 14, 51	80m	May 12	845	~,	A-2	Very Good
Four in a Jeep (Swiss)	UA	Viveca Lindfors-Ralph Meeker	Aug. 17,'51	97m	June 9	878	AY	A-2	Good
Fourteen Hours (114)	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 3,'51	741	A	A-2	Excellent
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Aug. 31,'51	95m					
Francis Goes to the Races (125)	* Univ.	Donald O'Connor-Piper Laurie	July,'S1	88m	May 26	863	AYC	A-I	Excellent
Frogmen, The (122)*	20th-Fox Rep.	Richard Widmark-Dana Andrews Janis Paige-Binnie Barnes	July,'51 July 15,'51	78m	July 21	877 938	AY	A-I B	Very Good Fair
Fugitive Lady (5011) Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr.,'51	69m	Feb. 24	722	AY	A-I	Average
GHOST CHASERS (5112)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29,'51	69m	June 23	906			Good
G. I. Jane (5012)	Lippert	Jean Porter-Tom Neal	July 6, 51	62m 92m	Aug. 11	975	AVC	A-1	Good
Go for Broke (129)*	UA	Van Johnson-Warner Anderson George O'Brien, Sheila Ryan	May 25,'51 Sept. 14,'51	56m	Mar. 31	783	AYC	A-1	Excellent
Gold Reiders Golden Girl (color)	20th-Fox	Mitzi Gaynor-Dale Robertson	Oct., 51						
Goodbye, My Fancy (024)	WB	Joan Crawford-Frank Lovejoy	May 19,'51	107m	Apr. 14	801	AY	A-2	Very Good
Great Caruso, The (color) (127)*	MGM	Mario Lanza-Ann Blyth	Apr., 51	109m	Apr. 21	810	AY	A-I	Excellent
Great John L., The	Astor	Linda Darnell-Rory Calhoun (reissue)	July 15,'51	96m	June 9,'45				Good
Great Missouri Reid, The (5013) (color)	Para.	Wendell Corey-Macdonald Carey	Feb. 22,'51	85m	Dec. 9	605	A		Excellent
Groom Wore Spurs, The (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY	A-2	Good
Grounds for Marriage (114)	MGM	Van Johnson-Kathryn Grayson	Jan. 26,'51	89m	Dec. 16	614	AY	В	Fair
Guerrillas of the Underground	Realart	C. Bennett-Gracie Fields (reissue)	May 15,'51	97m					
Guilt Is My Shadow (Brit.)	Stratford	Elizabeth Sellars-Patrick Holt	July 27, 51	78m		***	434		
Gun Play (120)	RKO	Tim Holt-Joan Dixon	May,'51	61m	Apr. 28	818	AY	A-I	Fair
Guy Who Came Back, The (forme Just One More Chance) (118)	20th-Fox	Paul Douglas-Joan Bennett	July,'51	91m	May 26	861	AY	8	Good
Gypsy Fury (formerly Wind Is My Lover) (Swed.) (5192)	Mono.	Viveca Lindfors-Christopher Kent	Mar. 18,'51	63m	July 9	(\$)406	A	8	
HALF Angel (color) (116)* Happy Go Lovely (color) (98) (B Hard, Fast and Beautiful (former)	20th-Fox rit.) RKO	Loretta Young-Joseph Cotton David Niven-Vera-Ellen	May,'51 July 18'51	80m 88m	Apr. 14 June 16	802 886	AY	A-2 A-2	Good Very Good
Mother of a Champion) (119)	RKO	Claire Trevor-Robert Clarke	June 9,'51	76m	May 26	861	AY	A-2	Very Good
Harlem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(5)722	AY		
Harvey (107)*	Univ.	James Stewart-Josephine Hull	Jan., 51	104m	Oct. 21	538	AYC	A-2	Excellent
He Ran All the Way	Rep.	John Garfield-Shelley Winters	July 13'51	77m 67m	June 9 Mar. 31	877 784	AYC	8	Excellent
Heart of the Rockies (5042) Her First Romance (358)	Col.	Roy Rogers-Penny Edwards Margaret O'Brien-Allan Martin, Jr.	Mar. 30,'51 May,'51	73m	May 5	826	A	A-1 A-1	Good
Her Panelled Door (Brit.)	Souvaine	Phyllis Calvert-Edward Underdown	Aug. 27,'51	84m	Sept. 8	1006		24-1	Very Good
Here Comes the Groom (5101)	Para.	Bing Crosby-Jane Wyman	Sept.,'51	114m	July 7	921		A-2	Very Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12,'51						
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13,'51	83m	Dec. 2	598	A	В	Good
Highwayman, The (AA-20) (color	AA AA	Wanda Hendrix-Charles Coburn	Aug. 12,'51	83m	Aug. 25	990			Very Good
	Col.	Documentary Travelogue	May 21,'51	60m 70m	June 2	870		A-1	Very Good
Hills of Utah (356) His Kind of Woman (201)	RKO	Gene Autry-Donne Martell Robert Mitchum-Jane Russell	Sept., '51 July 25, '51	120m	July 21	938		A-I	Very Good
Hollywood Story (124)	Univ.	Richard Conte, Julia Adams	June, '51	77m	May 19	853	AY	A-2	Good
Home Town Story, The (formerly Headline Story) (128)	мем	Donald Crisp-Marjorie Reynolds	May 18,'51	61m	May 5	826	AY	A-2	Good
Honeychile (color) (5124)	Rep.	Judy Canova-Eddie Foy, Jr.	Not Set		Aug. 18	(S)982			2000
Hoodlum, The	UA	Lawrence Tierney	July 27,'51	61m	July 14	930		В	Fair
Horsie (formerly Queen for a Day	) UA	Phyllis Avery-Darren McGavin	July 7, 51	107m	Mar. 24	766	AY	A-2	Good
Hotel Sahara (Brit.)	UA 2014 For	Yvonne De Carlo, Peter Ustinov	Oct. 15,'51	87m	M 10	7140		В	
House on Telegraph Hill (117) Hurricane Island (color) (349)	20th-Fox Col.	Richard Basehart-Valentina Cortesa Jon Hall-Marie Windsor	June, '51 July, '51	93m 70m	Mar. 10 July 7	749 922	A	A-I	Good Fair
I CAN Get It for You									
Wholesale (III)	20th-Fox	Susan Hayward-Dan Dailey	Apr.,'51	91m	Mar. 17	757	AY	A-2	Very Good
I Was a Communist for the F.B.I.*	WB	Frank Lovejoy-Dorothy Hart	May 5, 51	83m	Apr. 21	809	AY	A-I	Excellent
I Was an American Spy (AA-19) (02	(3) AA	A. Dvorak-G. Evans-D. Kennedy	Apr. 15,'51	85m	Mar. 31	784	AY	A-2	Average
I'd Climb the Highest Mountain									
(color) (105)	20th-Fox	Susan Hayward-William Lundigan	Feb., 51	88m	Jan. 20	669	AYC	A-2	Good
In Old Amerillo (5043) Inside Straight (123)	Rep. MGM	Roy Rogers-Penny Edwards David Brian-Arlene Dahl	May,'51	67m 87m	May 26 Mar. 10	862 749	AYC	A-I	Good
Inside the Walls of Folsom Prison (02		Steve Cochran-David Brian	Mar. 16,'51 June 16,'51	87m	May 19	854	Â	8	Very Good Good
Insurance Investigator (5026)	Rep.	Audrey Long-Richard Denning	Mar. 23,'51	60m	Mar. 31	784	**	-	Fair
Interrupted Journey (British)	Lopert	Valerie Hobson-Richard Greene	May 28,'51	80m	June 23	906		A-2	Good
Iron, Man, The (130)	Univ.	Jeff Chandler-Evelyn Keyes	Aug.,'51	82m	July 7	922	A	A-2	Good
JESSE James (color) (057)	20th-Fox	Tyrone Power-Henry Fonda (reissa	ue) July,'51	106m					
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, 51						
Jim Thorpe-All American (101)	WB	Burt Lancaster-Phyllis Thexter	Sept. I,'51	107m	June 16	885		A-2	Excellent
Joe Palooka in Hitchhike Killer (511)	Mono.	Joe Kirkwood	Sept. 16,'51		Aug. 10	161000			
Joe Palooka in Triple Cross Journey Into Light (132)	Mono. 20th-Fox	Joe Kirkwood Sterling Hayden-Viveca Lindfors	Not Set Oct., '51	87m	Aug. 18 Sept. i	(S)982 998		6.4	Cond
Jungle Headhunters (color) (177)	RKO	Amazon Expedition	June, '51	66m	May 12	846	AY	A-2 A-2	Good
							100		2000
KATIE Did It (122)	Univ. 20th-Fox	Ann Blyth-Mark Stevens	May,'51	81m	Apr. 14	802	AY	A-2	Average
Kentucky (color) (150)	TOIN-LOX	Loretta Young-Richard Greene (reissu	iel July, 51	96m F	eb. 24,'38				

	TiTLE—Production Number—C	company	Sters	Release Date	Runnin	g (S)=	ynopsis Page	Wat'l Groups	L. of L	Herald
Month   Mont	Centucky Jubilee (5007)	Lippert					-			
King of the Bullship  Mex. Adv.	(im (color) (115)*	MGM	Errol Plynn-Dean Stockwell	Jan. 26,'51	113m	Dec. 9	605		A-1	Good
Kac-Tist	and Lady [134]			June 29,'51				AY	A-2	Very Good
Koras Parlol   UA   Richard Emery-Fair Dies   Jan. 15, 51   57m   Jan. 6, 51   655   AY   A.2   Average Composition   Color		PKO						AVC		
										Average
	(formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Sept.,'51	79m	Aug. 11	974		A-2	Good
The Law and Lady Lovery (128) MGM Level of the Sellading (131) Level of th	(formerly New Guinea Gold) (50	020) Para.	Ronald Reagan-Rhonda Flaming	May,'51	89m	Apr. 14	802	AY	A-1	Good
Assort   A		MGM	Green Garren Michael Wildian	I.d. 20 'E1	105	July 21	020		A 2	V
Apr.   20   Apr.   21   Apr.   22   Apr.   23   Apr.   24   Apr.   24   Apr.   25   Apr.   26   Apr.   26   Apr.   27   Apr.   27   Apr.   27   Apr.   28   Apr.	aw of the Badlands (113)	RKO	Tim Holt-Joan Dion	Feb. 24, 51					A-2	
Annie   Antie   Anti					01-	M 12	750	*A.W		
Special Color   Special Colo								Al		
Spinking Sprikes Turke (1019)   Will Runters (2012)   Will Runters (2014)   Will Runte	ight of Western Sters. The					Apr. 20.'40			A-1	very Good
Bill Marless (209)   (Brit.)   BRO   Line Desirely-Hugh McDermort   July, 5:1 75m   July, 28 946   8 Good   Mar. (14)   Mar.	ightning Strikes Twice (019)		Ruth Roman-Richard Todd	Mar. 10,'51	91m	Feb. 24		AY	A-2	Good
	illi Marlene (203) (Brit.)		Lisa Daniely-Hugh McDermott	July, '51		July 28	946			Good
Realart   Real	ion Hunters, The (5109)		Johnny Sheffield						-	
Lippart (1994)  100 Dart Hall, He (First) 100 Dart Dart Hall, He (First) 10	ittle Egypt (color) (131)					Aug. 4	965		8	Good
Description   Continent   Sold   Continent   Cont				e) June 1,51			840		4.2	v .
Col.   Sarbara Hala-Richard Greene   June				Anr. 10 '51				AY		Good Good
	orna Doone (color) (336)			June. '51						
State   Patent Alimen   (5021)   State   Sta	ost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke	Aug. 17,'51	85m					Average
Sixksi   1089	ost Planet Airmen (5031)	Rep.		July 25,'51	65m					
(347)   Col.   David Wayne-Howard Da Silve   Mar., 'S1   Bilm   Mar.   3   741   A   B   Very Go	Stakes) (108)	20th-Fox								
RKO   Robert Mitchum-Jane Russel   Nov. 17:51   July 2   (5)870   July 1   (5)923   July 2   (5)927   July 2   (5)928   July 1   (5)928	le and Pa Kettle Back on							^		
			Robert Mitchem-lass Russell		01111	June 2			A-1	very Good
agic Face, The agree, The [81]   Col.   Luther Adler-Patricia Knight   Aug., 8,75   87m   Aug., 11   770   AVC   A-1   Good and form Finant V. The   Aug., 11   Aug.   Aug., 11   Aug., 12   Aug			Lucille Ball-John Ager	Not Set						
agnet, The [181]	agic Face, The		Luther Adler-Patricia Knight		89m				8	Fair
an from Planet X, The an from Sonors (5141) and from Sonors (5141) a	agnet, The (181)		Stephen Murray-Kay Walsh		78m				A-1	Fair
an from Sonors (S141) an With a Cloak an With My Face, The an With My Face, The With	agnificent Yankee, The (116)		Louis Calhern-Ann Harding							
an With My Faces. The	an from Planet X, The							AY		Good
A with My Face, The   UA   Barry Nelson-Carole Matthews   June 8, 51   7 m   May 19   853   A   2 Good aniacs on Wheels (Brit.)   IRO   URO   Univ. Carole Matthews   June 18, 51   7 m   May 19   853   A   2 Good Good aniacs on Wheels (Brit.)   URO   Univ. Carole Matthews   July 11, 51   7 m   July 14   930   Good aniacs on Wheels (Brit.)   URO   Univ. Carole Matthews   July 11, 51   7 m   July 14   930   Good Good ask of the Avenger (color)   (359)   Col.   Uppert   Kelarit   Face, Short (Col.   Uppert   Kelarit   Face, Short (Col.   Uppert   Kelarit   Face, Short (Col.   Uppert   Kelarit   Kelari					54m	May 12	(3)846		A-I	
an Who Cheated Himself (102) 20th-Fox anias on Wheels (8rit.) 180 anias on Wheels (8rit.) 180 anias on Wheels (8rit.) 180 aris of the Averager (color) (129) Univ. 281 of the Averager (color) (129) Univ. 281 of the Averager (129) (139) color ask of the Averager (129) (139) color ask of the Dragon (5013) ask of the Dragon					75m	May 19	853	A	B	Very Good
aniacs on Wheels (Brit.) ark of the Renegade (color) (129) Univ. ask of the Avenger (color) (129) Univ. ask of the Avenger (color) (1390) Col. ask of the Avenger (color) (1390) Col. dark of the Renegade (color) (1390) Col. dark of the Renegade (color) (1390) Col. dark of the Dragge (1391) Assores in the Orient Assores in the Orient Realart Para. Helma Ritter-Lohn Lund Astore As	an Who Cheated Himself (102)	20th-Fox		Jan. '51		Dec. 23				
Lark of the Renegade (color)   (129) Univ. ask of the Averager (color)   (129) Univ. ask of the Averager (color)   (139) Ob.	aniacs on Wheels (Brit.)	IRO	Dirk Bogarde-Bonar Colleano	July 11,'51		July 14	930			Good
ask of the Avenger (color) (359)	ark of the Renegade (color) (12		Ricardo Montalban-Cyd Charisse	Aug., '51		July 28				Good
Assacre in the Orient   Realest   Assacre in the Orient   Realest   Assacre in the Orient   Residence   Assacre in the Show (C) (125) 20th-Fox   Assacre in the Show (C) (125) 20th-Fox   Assacre in the Orient   Assacre in the Show (C) (125) 20th-Fox   Assacre in the Orient   Assac	lask of the Avenger (color) (359	Col.	John Derek-Jody Lawrence	July, '51				AYC		Good
ating Season, The (5016) aeth Me After the Show (C) (125) 20th-Fox Astor Mark (127) 20th-Fox Staing Women (5025) Rep. (187) 20th-Fox Rep. (187) 20th-Fox Staing Women (5025) Rep. (187) 20th-Fox Rep. (187) 20			Richard Travis, Sheile Ryan			July 14	(5)930		A-2	
Bern Me Affer the Show (C) (125) 20th-Fox   Seth (C) (125) 20th-Fox   Aunor Color (125) 20th-Fox   Au			The Ditter lebe to de l'essue	May 15, 51		lan 19	441	AVC	n	Frantisat
Astor   Asto	est Me After the Show (C) (125)			Aug. '51				210		
Illion Dollar Pursuit (5028)   Rep.   Panny Edwards-Sieve Flagg   May 30,51   60m   June 2   869   A   A-2   Fair   Mark   A   A-2   Fair   A-2   A-3   A-3   Fair   A-3   A-3   A-3   Fair   A-3   A-3						,g. 7	700			1017 0000
		Rep.		May 30, '51	60m	June 2		A	A-2	
Ace   Astor   Peak-ABoo   Fr.   U   Joan Greenwood   Cot.   1.5   Tom   Aug. 31, 146   Good   Cot.   Ster Drake's Duck   Br.   U   Joan Greenwood   Cot.   1.5   Tom   Aug. 18   982   AY   A2   Fair   Cot.   Imperium (color)   (203)   MGM   Cot.   Clifton Wobb-Joanne Dru   Aug., 51   87m   Aug. 18   982   AY   A2   Escellent   Archive   Cot.   Clifton Wobb-Joanne Dru   Aug., 51   87m   Aug. 18   985   AY   A2   Escellent   Archive   Cot.   Steptoderick Crawford-Betty Buehler   Oct., 55   87m   May 12   845   A2   Escellent   Archive   Cot.   Steptoderick Crawford-Betty Buehler   Oct., 55   87m   May 12   845   A2   Escellent   Archive   Cot.   Steptoderick   Cot	Ilionaire for Christy, A (127)	20th-Fox	Fred MacMurray-Eleanor Parker	Sept., '51		Aug. 4				Very Good
Dan Greenwood   Cr. 2   1/5   74m   Ster Drake's Duck (Br.)   UA   Dan Greenwood   Cr. 2   1/5   74m   Aug. 18   982   AY   A-2   Exircised Drake's East   List   Drake's Duck (Br.)   UA   Dan Greenwood   Crifton Webb-Joanne Dru   Aug. 18   982   AY   A-2   Excellent   Aug. 19   Sept. 2   1/5   74m   Aug. 18   982   AY   A-2   Excellent   Aug. 19   Sept. 2   1/5   74m   Aug. 18   982   AY   A-2   Excellent   Aug. 19   Sept. 2   Aug. 5   Sept. 2   Aug. 5   Sept. 2   Aug. 5   Sept. 2   Aug. 5   Sept. 3   Sept. 3   Aug. 5   Sept. 3   Aug. 5   Sept. 3   Sept. 3   Aug. 5   Sept. 3   Sept. 3   Aug. 5   Sept. 3   Sept.	issing Women (5025)		Penny Edwards-James Millican	Feb. 23,'51		Mar. 24	766		A-2	Fair
ister Drake's Duck (Br.)						Aug.31,'46				Good
r. Belvedere Rings the Bell [124]* 20th-Fox c. Insperium (color) [203]						Aug. 10	002	AY	A 2	Fair
Comparition   Color   (203)   Color	Relyadere Rings the Ball (1241)	20th Fox								
Dec   The   Col.   Broderick Crawford-Betty Buehler   Oct., '51   87m   Sept. 8   1006   Good	Imperium (color) (203)	MGM		Sept. '51				2.51		
Solit   Para.   Para.   Gertrude Berg-Phillip Loeb   Apr.,   S   8 m   Dec.   2   597   AYC   A-1   Very Good Contains Desperado   S143   Mono.   John Mack Brown   June 24,   S   5   5 m   July 28   (5)   947   A-1   B   Very Good Condition   Part   114   P   RCO   Dennis Price-Jean Dowling   May 25,   S   80m   May 25,   S   S   S   S   S   S   S   S   S	ob, The									
ontains Desperado (5143) Mono. Interest of the Control of the Cont	olly (formerly The Goldbergs)	Para	Gertrude Bern Phillip Look	Apr 'El	83m	Dac. 2	597	AYC	A-1	Very Good
urder Without Crime y Freshord y Frorbidden Pest {114}* y Forbidden Pest {114}										. 41 7 0000
Froibidden Past [114]*  RKO Robert Mitchum-Ave Gerdner Roddy McDowell-Preston Foster (reissue) June, 51  Wickey Rooney-Wande Hendrix My Brother, the Outlaw Y Cutlaw Brother, the Outlaw Col.  Wickey Rooney-Wande Hendrix Mar., 51  War, 55  War, 56  War, 57  War, 57  War, 57  War, 57  War, 57  War, 56  War, 57			Dennis Price-Joan Dowling			,	1-1-11			
y Friand Flicks [color] [152] y Outlaw Brother, [formerly My Brother, the Outlaw] y UA Mickey Rooney-Wanda Hendrix Mar. 15; 51 82m Feb. 10 706 AY A-2 Good ysterious Rider, The Favorite Russell Hayden-Sidney Toler (reissue) Feb., 51 76m Mar. 10 750 AY A-2 Good wighty Arlette (Brit.) UA Mai Zetterling-Hugh Williams Mar. 9, 51 86m May 19 853 A A-2 Good way Bound [5120] Mono. Tom Neal-Regis Toomey Mar. 4, 51 64m Feb. 24 721 AYC A-1 very Good was a contract of the Mar. 10 750 AY A-2 Good May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Good Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 19 853 A A-2 Average Search Mar. 9, 51 86m May 1	y Forbidden Past (114)*	RKO	Robert Mitchum-Ava Gardner	Apr. 14,'51	81m		784	A		
My Brother, the Outlaw   UA Mickey Rooney-Wanda Hendrix Mar. 15, 51 82m Feb. 10 706 Fair y True Story (308)   Col. Helen Walker-Williard Parker Mar. 15, 51 67m Mar. 10 750 AY A-2 Good A-2 Good Visterious Rider, The Favorite Russell Hayden-Sidney Toler (reissue) Feb., 51 76m Mar. 10 750 AY A-2 Good Visterious Rider, The Favorite Russell Hayden-Sidney Toler (reissue) Feb., 51 76m Mar. 10 750 AY A-2 Good Visterious Rider, The Mar. 10 750 AY A-2 Good Visterious Rider, The Russell Hayden-Sidney Toler (reissue) Feb., 51 76m Mar. 10 750 AY A-2 Good Visterious Rider, The Russell Hayden-Sidney Toler (reissue) Feb., 51 76m Mar. 10 750 AY A-2 Good Visterious Rider, The Research Williams Mar. 9, 51 86m May 19 853 A A-2 Wery Good Visterious Riders of Montana (5132) None. Whip Wilson-Fuzzy Knight May 27, 51 58m Apr. 28 (5)818 Apr. 28	Friend Flicks (color) (152)	20th-Fox								Good
True Story (308)   Col.   Helen Walker-Willerd Parker   Mar., 151   67m   Mar. 10   750   AY   A-2   Good   ATIVE Son   Uphy Ariette (Brit.)   UA   Main (10   750   AY   A-2   Good   ATIVE Son   Uphy Ariette (Brit.)   UA   Main (10   750   AY   A-2   Good   ATIVE Son   Uphy Ariette (Brit.)   UA   Main (10   750   AY   A-2   Good   ATIVE Son   Uphy Ariette (Brit.)   UA   Main (10   750   AY   A-2   Good   ATIVE Son   UA   Main (10   750   AY   A-2   Good   ATIVE Son   UA   Main (10   750   AY   A-2   Good   ATIVE Son   UA   Main (10   750   AY   A-2   ATIVE Son   UA   ATIVE Son   U		HA	Mickey Rooney-Wanda Handel-	Mar 15'51	82-	Feb. 10	706			Fair
ATIVE Son  Classic  Jan Wallace-Richard Wright  UA Mai Zetterling-Hugh Williams  Way Bound [5120]  Mono.  Town Neal-Regis Toomey  Mono.  Whip Wilson-Fuzzy Knight  UA Lew Ayres-Marilyn Maxwell  UA Lew Ayres-Marilyn Maxwell  Aug. 24, 51  Aug				Mar. '51				AY	A-2	
UA   Mai Zetterling-Hugh Williams   Mar. 9,51   86m   May 19   853   8   600d										
UA   Mai Zetterling-Hugh Williams   Mar. 9,51   86m   May 19   853   8   600d	ATIVE Son	Classic	Jean Wallace-Richard Wright	June 18,'51		June 23	906			Good
None (1972)  None	ughty Arlette (Brit.)					May 19	853		В	Good
Col. Dane Clark-Kathy O'Donnell   Aug., 15   79m   Aug. 24, 25   76m   Dec. 30   (S) 644   AYC   A-2	vy Bound (5120)		Tom Neal-Regis Toomey	Mar. 4,'51	61m	Feb. 24		AYC	A-I	Very Good
w Mexico ght Into Morning (formerly The People We Love) (130) ght Ridders of Montana (5059) Rep. Allan "Rocky" Lene Prophe We Love) (130) ght Ridders of Montana (5059) Rep. Allan "Rocky" Lene Prophe We Love) (130) Rep. Allan "Rocky" Lene Rep. All						Apr. 28	(5)818		4.5	
ght Into Morning (formerly The People We Love) (130) MGM Ray Milland-John Hodiak June 8,"51 86m May 19 853 A A-2 Good Apr. 7 794 A-2 Average Apr. Allan "Rocky" Lene Feb. 28,"51 60m Apr. 7 794 A-2 Average Apr. Allan "Rocky" Lene Feb. 28,"51 60m Apr. 7 794 A-2 Average Apr. Allan "Rocky" Lene Feb. 28,"51 60m Apr. 7 794 A-2 Average Apr. Apr. Apr. Apr. Apr. Apr. Apr. Apr.				Aug.,'51		Dec. 20	151444	AYC		
People We Love   [130] MGM Ray Milland-John Hodiak June 8, 51 86m May 19 853 A A-2 Good ght Riders of Montana (5059) Rep. Allan "Rocky" Lane Feb. 28, 51 60m Apr. 7 794 A-2 Average   Feb. 28, 51 60m Apr. 8 7 794 Arch 8 7 794 A-2 Average   Fe	ever Trust a Gambler (326)	UA	Lew Ayres-Marilyn Maxwell	Aug. 24, 51	/orn	Dec. 30	121044		~~4	
ght Riders of Montana [5059] Rep. Allan "Rocky" Lane Feb. 28,*51 60m Apr. 7 794 A-2 Average brilghway in the Sty (formerly No Highway) (121) 20th-Fox James Stewart-Marlene Dietrich Place for Jennifer (Brit.) Stratford Rosamund Johns-Leo Glenn June 12,*51 87m Aug. 4 966 Arlene Dahl-Barry Sullivan June 15,*51 81m June 16 887 A 8 Good Bets (Br.) 4 Anna Neagle-Trevor Howard May 15,*51 105m Jan. 6 653 A A-2 Very Good Arlene Dahl-Barry Sullivan May 15,*51 105m Jan. 6 653 A A-2 Very Good Arlene Dahl-Barry Good May 15,*51 105m Jan. 6 653 A A-2 Very Good Arlene Dahl-Barry Good May 15,*51 105m Jan. 6 653 A A-2 Very Good Arlene Dahl-Barry Good May 15,*51 105m Jan. 6 653 A A-2 Very Good May 15,*51 105m Jan. 6 653 A	over Trust a Gambler (326) w Mexico		B 1400 111 11 11 11	June 8.'51	86m	May 19	853	A	A-2	
o Highway in the Sty (formerly No Highway) (121) 20th-Fox James Stewart-Marlene Dietrich (Gromerly No Highway) (121) 20th-Fox James Stewart-Marlene Dietrich Oct., '51 98m July 21 937 A-2 Very God Conclids for Miss Blandish Renown Jack LaRue-Linda McDermott Feb., '51 92m Mar. 3 742 C Poor Note of the Conclidation of the Concl	ver Trust a Gambler (326) w Mexico ght Into Morning (formerly The	мем	Ray Milland-John Hodiak							
Conchids for Miss Blandish Renown Jack LaRue-Linda McDermott Feb., '51 92m Mar. 3 742 C Poor Fair Opustions Asked (132) MGM Arlene Dehl-Barry Sullivan June 15, '51 81m June 16 887 A 8 Good BSESSED (formerly Evil One) (8r.) UA David Farrar-Geraldine Fitzgerald Sept. 7, '51 77m Sept. 1 998 Good May 15, '51 105m Jen. 6 653 A A-2 Very Good	over Trust a Gambler (326) ow Mexico ght Into Morning (formerly The People We Love) (130) ght Riders of Montana (5059)			Feb. 28,'51	OUM					
Place for Jennifer (Brit.) Stratford Rosemund Johns-Leo Glenn June 22,'51 89m Aug. 4 966 Fair Oquestions Asked (132) MGM Arlene Dehl-Barry Sullivan June 15,'51 81m June 16 887 A 8 Good BESSESED (formerly Evil One) (Br.) UA David Farrar-Geraldine Fitzgerald Sept. 7,'51 77m Sept. 1 998 Fair UA Anna Neagle-Trevor Howard May 15,'51 105m Jan. 6 653 A A-2 Yery Good	over Trust a Gambler (326) w Mexico ght Into Morning (formerly The People We Love) (130) ght Riders of Montana (5059) b Highway in the Sky	Rep.	Allen "Rocky" Lene							
O Questions Asked (132) MGM Arlene Dehl-Barry Sullivan June 15, '51 81m June 16 887 A 8 Good  BSESSED (formerly Evil One) (Br.) UA David Farrar-Geraldine Fitzgerald Sept. 7, '51 77m Sept. 1 998 Fair  dette (Br.) UA Anne Neagle-Trevor Howard May 15, '51 105m Jen. 6 653 A A-2 Very Goo	ever Trust a Gambler (326)  ew Mexico gipht Into Morning (formerly The People We Love) (130) ght Riders of Montana (5059) o Highway in the Sky (formerly No Highway) (121)	Rep. 20th-Fox	Allen "Rocky" Lene James Stewart-Marlene Dietrich	Oct., '51	98m	July 21			A-2	Very Good
BSESSED (formerly Evil One) (Br.) UA David Farrar-Geraldine Fitzgerald Sept. 7, 51 77m Sept. 1 998 Fair dette (Br.) UA Anna Neagle-Trevor Howard May 15, 51 105m Jan. 6 653 A A-2 Yery Goo	ever Trust a Gambler (326) ew Mexico ght Into Morning (formerly The People We Love) (130) ight Riders of Montana (5059) o Highway in the Sky (formerly No Highway) (121) o Orchids for Miss Blendish	Rep. 20th-Fox Renown	Allan "Rocky" Lene  James Stewart-Marlene Dietrich Jack LaRue-Linda McDermott	Oct., '51 Feb., '51	98m 92m	July 21 Mar. 3	742		A-2	Poor
dette (Br.)  UA Anna Neagle-Trevor Howard May 15,'51 105m Jen. 6 653 A A-2 Very Goo	ever Trust a Gambler (326) ww Mexico ight Into Morning (formerly The People We Love) (130) ight Riders of Montana (5059) o Highway in the Sky (formerly No Highway) (121) o Orchids for Miss Blandish o Place for Jennifer (Brit.)	Rep. 20th-Fox Renown Stratford	Allan "Rocky" Lane  James Stewart-Marlene Dietrich  Jack LaRue-Linda McDermott  Rosamund Johns-Leo Glenn	Oct., '51 Feb., '51 June 22, '51	98m 92m 89m	July 21 Mar. 3 Aug. 4	742 966	A	A-2	Poor Fair
dette (Br.)  UA Anna Neagle-Trevor Howard May 15, 51 105m Jan. 6 653 A A-2 Very Goo	ever Trust a Gambler (326) w Mexico ight Into Morning (formerly The People We Love) (130) ight Riders of Montana (5059) o Highway in the Sky (formerly No Highway) (121) o Orchids for Miss Blandish o Place for Jennifer (Brit.) o Questions Asked (132)	Rep. 20th-Fox Renown Stratford MGM	Allan "Rocky" Lane  James Stewart-Marlene Dietrich  Jack LaRue-Linda McDermott  Rosamund Johns-Leo Glenn	Oct., '51 Feb., '51 June 22, '51	98m 92m 89m	July 21 Mar. 3 Aug. 4	742 966	A	A-2	Poor Fair Good
f Men and Music 20th-Fox Concert Package Mar., 51 85m Nov. 25 590 AYC A-I Very Goo	ever Trust a Gambler (326) www Mexico ight Into Morning (formerly The People We Love) (130) (ght Riders of Montana (5059) o Highway in the Sty (formerly No Highway) (121) o Orchids for Miss Blandish o Place for Jennifer (Brit.) o Place for Jennifer (Brit.) o Place for Jennifer (Brit.) SESSED (formerly Evil One) (Br	Rep.  20th-Fox Renown Stratford MGM	Allen "Rocky" Lene  Jemes Stewart-Marlene Dietrich Jack LaRue-Linda McDermott Rosemund Johns-Leo Glenn Arlene Dehl-Barry Sullivan  David Farrar-Geraldine Fitzgerald	Oct., '51 Feb., '51 June 22, '51 June 15, '51 Sept. 7, '51	98m 92m 89m 81m	July 21 Mar. 3 Aug. 4 June 16 Sept. 1	742 966 887 998	A .	A-2 C	Poor Fair Good

						EWED-	-	RATING	
TITLE—Production Number—C	ompany	Stars	Release Date	Running	(S)=	ynopsis Page	Nat'l Groups	L. of D	Heraid Review
Ohl Susanna (color) (formarly The Goldentide) (500	18) Rep.	Rad Cameron Adrian Booth	Mar. 28,'51	00	14- 17	922	AV	4.2	Good
Oklahoma Justice (5144) Oliver Twist (Brit.) (828)	Mono. UA	Rod Cameron-Adrian Booth Johnny Mack Brown Robert Newton-Alec Guinness	Aug. 19,'51 Apr. 27,'51	90m 105m	Mar. 17 May 5	758 825	AY	A-2 A-2	Excellent
On Dangerous Ground (formerly Dark Highway)	RKO	Robert Russide Lucies	Aug.,'81			101			
On Moonlight Bay (color) (029)*		Robert Ryan-Ida Lupino Doris Day-Gordon MacRae	July 28, 51	95m	Nov. 4 July 14	(5)554 929		A-I	Very Good
On the Loose (202)	RKO	Joan Evans-Melvyn Douglas	July, 51	78m	July 28	945		A-2	Good
On the Riviera (color) (115)*	20th-Fox	Danny Kaya-Gene Tierney	May, 51	90m	Apr. 28	818	AYC	8	Excellent
Only the Valiant (022) Operation Disaster (113) (Brit.)	Univ.	Gregory Peck-Barbara Peyton John Mills-Helen Cherry	Apr. 21,'51 Jan. 13,'51	105m	Mar. 10	749	AY	A-2 B	Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, 51	100m 109m	Jan. 13 Jan. 13	661	AYC	8	Very Good Very Good
Operation X (333) (Brit.)	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A	A-2	Average
PAINTED Hills (color) (125) Painting the Clouds With Sunshing	мем	Lassie-Bruce Cowling-Cary Grey	May 4,'51	69m	Mar. 24	765	AYC	A-I	Good
(color) (105) Pendora and the Flying Dutchman	WB	Dennis Morgan-Virginia Mayo	Oct. 10,'51	87m	Sept. 8	1005			Very Good
(C) (Brit.)	MGM	James Mason-Ava Gardner	Nov., '51	123m	Apr. 14	(5)803	A	В	
Pardon My French (French) Passage West (color) (5022)	Pare.	Merle Oberon-Paul Henreid John Payne-Arlene Whelan	Aug. 10,'51 July,'51	81m 80m	Sept. 8	1007 861	AY	A-2 A-2	Fair Very Good
Payment on Demand (formerly					May 26				
Story of a Divorce (171)*	RKO	Batter Davis-Barry Sullivan	Feb., 51	90m	Feb. 24	722	A	8	Excellent
Peking Express (5024) People Against O'Hara (201)	Para. MGM	Joseph Cotten, Corinne Calvet Spencer Tracy-Diana Lynn	Aug.,'51 Sept.,'51	90m 102m	June 23 Aug. 25	905 989	AY	A-2	Good Very Good
People Will Telk (126)	20th-Fox	Cary Grant-Jeanne Crain	Sept., '51	110m	Aug. 18	981		B	Excellent
Pickup	Col.	Beverly Michaels-Hugo Haas	Aug.,'51	78m	July 21	938	A	8	Very Good
Pier 23 (5018) Pistol Harvest (205)	Lippert	Hugh Beaumont-Richard Travis	May 11,'51 Not Set	57m	May 19	854		8	Good
Place in the Sun, A (5102)	Para.	Tim Holt M. Clift-E. Taylor-S. Winters	Sept.,'51	60m 122m	July 28 July 21	946		A-2	Average Excellent
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Sept., '51	86m	Aug. 11	974			Good
Portrait of Clare (Brit.)	Stratford	Richard Todd-Margaret Johnson	May 18,'51	94m					
Pride of Maryland (5023)	Lippert Rep.	William Tracy-Joe Sawyer Stanley Clements-Peggy Stewart	Oct. 5,'51 Jan. 20,'51	60m	Jan. 13	662	AYC	A-I	Fair
Prince Who Was a Thief, The (color) (126)	Univ.	Tony Curtis-Pîper Laurie	July,'51	88m	June 9	879	AY	A-2	Good
Prison Break Prowler, The	Realart	Barton MacLane-C. Bennett (reissue) Van Heffin-Evelyn Keyes	June 15,'51 May 25,'51	72m .	July 23,'38 Apr. 28	817	A	8	Good
QUEBEC (5017) (color)	Para.	John Barrymore, JrCorinne Calvet	Apr.,'51	85m	Mar. 3	742	AY	8	Good
RATON Pass (021)	WB		Apr. 7,'51						
Rawhide (113)	20th-Fox	Patricia Neal-Dennis Morgan Tyrone Power-Susan Hayward	May, '51	84m 86m	Mar. 3 Mar. 10	742 749	Â	A-2	Very Good
Red Badge of Courage, The (204)		Audie Murphy-Bill Mauldin	Sept. 28,'51	69m	Aug. 18	981		A	Good
Redhead and the Cowboy, The (501)	5) Para.	Glenn Ford-Rhonda Fleming	Mar., 51	82m	Dec. 16	614	AY	A-2	Average
Revenue Agent (312) Return of Frank James (color) (058)	Col.	Douglas Kennedy-Jean Willes	Feb., '51 July, '51	72m	Dec. 9	606	AY	A-2	Good
Rhubarb (5103)	Para.	Henry Fonda-Gene Tierney Ray Milland-Jan Sterling	Sept., '51	92m 95m	Aug. 4	965		A-2	Very Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11,'51	73m	Feb. 10	706	AY	A-2	Good
Rich, Young and Pretty (color) (13	18) MGM	Jane Powell-Wendell Corey	Aug. 3,'51	95m	July 7	922	AY	A-2	Very Good
Ridin' the Outlaw Trail (364)	Col.	Charles Starrett-Smiley Burnette	Feb., '51 Sept. 10, '51	RA-m	Fab. 17	714	AYC	A-1	Good
River, The (color) Roadblock (204)	RKO	Radha-Esmond Knight Charles McGraw-Joan Dixon	Not Set	99m 73m	Sept. 8 July 28	1006 945		A-2	Good
Roaring City (5016)	Lippert	Hugh Beaumont-Richard Travis	May 4,'51	60m	June 30	(5)914		B	0000
Rocket, The	RKO	Robert Mitchum-Lizabeth Scott	Sept., '51						
Rodeo King and the Senorita (505)	Rep.	Rex Allen	July 15,'51 Jan. 30,'51	67m	July 28	946	AYC	A-2	Fair
Rough Riders of Durango (5058) Royal Wedding (color) (121)*	MGM	Allan "Rocky" Lane-Alina Towne Fred Astaire-Jane Powell	Mar. 23,'51	60m 92m	Feb. 10 Feb. 10	706 705	AYC	A-1 A-2	Fair Excellent
SADDLE Legion (117)	RKO	Tim Holt-Dorothy Malone	Apr.,'51	61m	May 5	826	AYC	A-I	Good
St. Benny the Dip Salerno Beachhead (formerly	UA	Dick Haymes-Nina Foch	Aug. 24,'51	80m	June 30	913		A-2	Good
Walk in the Sun)	Realart	Dana Andrews-Richard Conte (reissue			Dec. 1,'45	2733			Excellent
Samson and Delilah (color)* (5010	) Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28,'51	128m	Oct. 22	57	AYC or AY		Excellent
Santa Fe (color) (330) Saturday's Hero (for. The Hero) (3	Col. 318) Col.	Rendolph Scott-Jenis Certer John Derek-Donne Reed	Apr., '51 Sept., '51	89m IIIm	Apr. 28	989	AYC	A-I	Good Excellent
Savage Drums (5001)	Lippert		June 22,'51	70m	Aug. 25 July 14	930			Average
Scarf, The	UA	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A	A-2	Good .
Sealed Cargo (118)	RKO	Dana Andrews-Claude Rains	May, 51	90m	Apr. 28	817	AY	A-1	Very Good
Second Face, The (Brit.) Second Woman, The	UA	Ella Raines-Bruce Bennett Robert Young-Betsy Drake	Jan., '51 Mar. 16, '51	77m 91m	Dec. 16 Jan. 27	614	AY	B A-2	Average Very Good
Secret Confessions of a Model	Realart	D. Darrieux-D. Fairbanks, Jr. (reissue	Mar., '51	78m	Jan. 47	940		24.4	Very Good
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug.,'51	83m	June 30	913	A	В	Very Good
Secrets of a Sinner	Realart	Madge Evans-John Boles (reissu	e) Mar., 51	63m		***			
Secrets of Monte Carlo (5030) September Affair (5012)	Rep. Para.	Warren Douglas-Lois Hall Joan Fontaine-Joseph Cotten	June 20,'51 Feb.,'51	60m	June 23 Oct 21	907			Fair Very Good
Show Boat (color) (135)*	MGM	Kathryn Grayson-Howard Keel	July 13,'51	108m	June 9	877	ÂY	A-2	Excellent
Silver Canyon (355)	Col.	Gene Autry-Pat Buttram	June,'51	70m	June 23	906	AY	A-1	Good
Silver City Bonanza (5051)	Rep.	Rex Allen-Buddy Ebsen	Mar. 1,'51	67m	Mar. 31	784	AY	A-I	Good
Sinner's Holiday Sirocco (348)	Astor Col.	George Raft-Randolph Scott (reissue) Humphrey Bogart-Marta Toren	Jan. 15,'51 July,'51	95m 98m	Oct. 4,'30	53 878	A	8	Good
Skipalong Rosenbloom	UA.	Maxie Rosenbloom-Jackie Coogen	Apr. 20, 51	78m	June 9 May 26	862	~	A-1	Good Fair
Sky High (5024)	Lippert	Sid Melton-Mera Lynn	Oct. 19,'51		,	702			
Slaughter Trail (color)	RKO	Brian Donlevy-Virginia Grey	Oct., '51						
Smoky (color) (043)	20th-Fox	Victor Jory-Irene Bentley (reissur	o) June,'5!	87m	Men e	304			0 1
Smuggler's Gold (315) Smuggler's Island (color) (121)	Col. Univ.	Cameron Mitchell-Amanda Blake Jeff Chandler-Evelyn Keyes	May,'51 May,'51	64m 75m	May 5 Apr. 14	326 802	AY	A-I	Good Good
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May, 51	54m	May 12	846	AYC	A-I	Fair
So Long at the Fair (Brit.)	UA	Jean Simmons-Dirk Bogarde	Mar. 29,'81	85m	Jan. 27	690	AY	A-2	Good
Soldiers Three (126)	MGM		Apr. 20.'51	92m	Mar. 17	757	AYC	A-2	Very Good
South of Caliente	Rep.	Roy Rogers-Dale Evens	Not Set		Aug. 11	(5)975			

					-REVI	-REVIEWED-		RATING	
TITLE—Production Number—Co	empany	Stars	Release Date	Running			Nat'l Groups	L. of D	Herald
Spoilers of the Plains (5041) Stagecoach Driver (5153) Stardust and Sweet Music (form.	Rep. Mono.	Roy Rogers-Penny Edwards Johnny Mack Brown	Feb. 5,'51 July . 15,'51	68m 52m	Feb. 10	706	AYC	A-I A-I	Fair
Calendar Girl) (5029)	Rep.	William Marshall-Gail Patrick	June 15,'51	60m					
Steel Helmet, The (500b) Stop That Cab (5014)	Lippert	Gene Evans-Steve Brodie Sid Melton-Iris Adrian	Feb. 2, 51	84m 60m	Jan. 6 July 14	653	AYC	A-2	Excellent
Storm Over Bengal (579)	Rep.	P. Knowles-Rochelle Hudson (reissi	Mar. 31,'51		Nov. 12,'38	(\$)930		A-I	
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10,'51	91m	Dec. 9	605	A	A-2	Excellent
Strangers on a Train (027)* Strangers Named Desire, A (104)	WB WB	Farley Granger-Ruth Roman Vivien Leigh-Marlon Brando	June 30,'51	101m	June 16	885	A	B	Excellent
Strictly Dishonorable (131)	MGM	Exic Pinza-Janet Leigh	Sept. 29,'51 July 6,'51	125m 95m	June 16 July 7	885 922	A	B	Very Good
Strip. The [140]	MGM	Mickey Rooney-Sally Forrest	Aug.,'51 Nov.,'51	85m	Aug. H	974	**	A-2	Good
Submarine Command (5107)	Para. WB	William Holden-Nancy Olson		87m	Sept. 1	998	AW		Good
Sugarfoot (color) (016) Sun Sets at Dawn, The	UA	Randolph Scott-Adele Jergens Sally Parr-Philip Shawn	Mar. 10,'51 Jan. 22,'51	80m 71m	Feb. 3 Nov. 4	697 554	AY	A-2 A-2	Good
Sunny Side of the Street (color)	Col.	Frankie Lane-Tony Arden	Sept, 51	71m	Sept. 1	998		M-8	Good
Sword of Monte Cristo (color) (106)	20th-Fax	George Montgomery-Paule Cordey	Mar., '51	80m	Mar. 17	758	AY	A-I	Very Good
TAKE Care of My Little Girl									
(color) (119)*	20th-Fox	Jeanne Crain-Jean Peters	July, 51	93m	June 16	887	AY	A-2	Very Good
Tales of Hoffmann (color) Tall Target, The (139) Target Unknown (formerly Prisoner	Lopert	Moira Shearer-Robert Helpmann Dick Powell-Paula Raymond	Roadshow Aug. '51	138m 78m	Apr. 7 Aug. 4	793 966	AY	A-2 A-1	Excellent Good
of War) (III)	Univ.	Mark Stevens-Robert Douglas	Feb.,'51	90m	Jan. 27	690	AYC	A-1	Good
of War) (111) Tarzan's Paril (172)	RKO	Lex Barker-Virginia Huston	Mar. 10,'51	79m	Mar. 24	766	AYC	A-I	Good
Teresa (137) Texans Never Cry (352)	Col.	Pier Angeli-John Ericson Gene Autry-Gail Davis	July 27,'51	105m 70m	Mar. 10 Mar. 10	750 750	AYC	A-2 A-1	Good
Texas Carnival (color)	MGM	Esther Williams-Howard Keel	Mar., 51 Oct., 51	70111	Sept. I	(5)999	AIC	A-1	Good
Texas Carnival (color) Texas Rangers (325) (color)	Col.	George Montgomery-Gale Storm	June, 51	74m	June 9	878	A	A-I	Good
That's My Boy (5026)* They Were Not Divided	Para. UA	Dean Martin-Jerry Lewis Edward Underdown-Relph Clanton	Aug., '51 Feb. 8, '51	98m 91m	June 16 May 19	886 854	AY	A-2	Very Good
Thing, The (174)* Thirteenth Letter (formerly The	RKO	Kenneth Tobey-Margaret Sheridan	Apr., '51	87m	Apr. 7	793	A	A-2	Fair Good
Scarlet Pon) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb.,'51	85m	Jan. 27	689	A	В	Excellent
This Is Korea (color)	Rep.	Documentary Preston Foster-Virginia Grey	Aug. 10,'51	50m	Sept. I	997			Excellent
3 Desperate Men (5009) Three Guys Named Mike (119)*	MGM	Jane Wyman-Van Johnson	Jan. 12,'51 Mar. 9,'51	- 69m 90m	Jan. 20 Feb. 10	670 705	AYC	A-2 A-2	Average Good
Three Steps North	UA	Jane Wyman-Van Johnson Lloyd Bridges-Lea Padovani	June 15,'51	85m	July 7	922	A	A-2	Good
Thunder in God's Country (5052) Thunder on the Hill (133) Thunderhead, Son of Flicke (color)	Rep. Univ.	Rex Allen-Mary Ellen Kay Claudette Colbert-Ann Blyth	Apr. 8,'51 Sept.,'51	67m 84m	Apr. 21 Aug. 11	910 973	AYC	A-I	Good Good
(151)	20th-Fox	Roddy McDowall-Preston Foster (reiss	ue) Juhe,'51	78m	Feb. 3, 45				Good
Time of Their Lives	Realart	Abbott and Costello (reissue	e) June 1,'51	82m /	Aug. 17,'46				Excellent
Tokyo File 212 (175) Tomahawk (color) (110)*	Univ	Florence Marly-Robert Payton Van Heflin-Yvonne De Carlo	May, '51 Feb., '51	84m 82m	Apr. 21 Jan. 13	810	AYC	B A-1	Fair
Tomorrow Is Another Day (103)	WB	Ruth Roman-Steve Cochren	Sept. 22,'51	90m	Aug. 11	973	AIG	A-2	Good Very Good
Tony Draws a Horse (British)	ine Arts	Cecil Parker-Anne Crawford	May 14'51	90m	May 26	862	A		Very Good
Too Young to Kiss Trio (Brit.) (5030) Try and Get Me	MGM Para.	Van Johnson-June Allyson J. Hayter-N. Patrick-J. Simmons	Nov.,'51 June,'51	91m	Oct. 14	517	AY	A-2	Excellent
(formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4,'51	92m	Dec. 9	605	A	A-2	Excellent
Two Dollar Settor	Realart	John Litel-Marie Windsor	Sept.,51	77m					
Two Gals and a Guy Two of a Kind (350)	Col.	Janis Paige-Robert Alda Lizabeth Scott-Edmond O'Brien	Aug. 31,'51 July,'51	70m 75m	June 23 June 23	906 905	A	A-2 B	Fair Good
UNKNOWN Man, The (form. Behin	nd								
the Law)	MGM	Walter Pidgeon-Ann Harding	Not Set	60m	June 30	(5)914			
Unknown World (5101) Up Front (118)*	Lippert Univ.	Bruce Kellogg-Marilyn Nash David Wayne-Tom Ewell	Oct. 26,'51 Apr.,'51	92m	Mar. 3	741	AYC	A-1	Very Good
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr., '51	102m	Feb. 17	713	AY	B -	Excellent
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20,'51	, vam	July 28	(5)947	,	A-I	Excellent.
Vengeance Trail	Mono.	Bill Elliott-Peggy Stewart	Not Set	40	Aug. 18	(5)982			v. c .
Vengeance Valley (color) (117)* Vicious Years, The (5191)	MGM Mono.	Burt Lancaster-Robert Walker Tommy Cook-Gar Moore	Feb. 16,'51 Feb. 18,'51	82m 81m	Feb. 3 Apr. 21	697 (S)811	AY	A-2 A-2	Very Good
Virginia City (018)	WB		Mar. 17,'51		Aar. 23,'40	42		~~	
Volcano (Ital.)	UA	Anna Magnani-Geraldine Brooks	May 1,'51	110m	Feb. 17	(5)714	A	B	
WANTED: Dead or Alive (5154)	Mono.	Whip Wilson	Sept. 9,'51						
Warden of the Big House Warpath (color) (5025)	Realart Para.	V. McLaglen-Jackie Cooper (reissue)	June 15,'51	78m	June 2	969	AY	A-2	Very Good
Well, The	UA	Edmond O'Brien-Dean Jagger Henry Morgan, Barry Kelly	Aug., '51 Sept. 10, '51	95m 85m	June 2 Sept. 8	1005	AT	A-2	Excellent
Wells Fargo Gunmaster (5061)	Rep.	Henry Morgan, Barry Kelly Allan "Rocky" Lane	May 15,'51	60m	May 19	855	AY	A-1	Good
When I Grow Up	UA	Robert Preston-Martha Scott	Apr. 20,'51	90m	Apr. 14	801	AY	A-1	Very Good
When the Redskins Rode (C) (339) When Worlds Collide (5106) (colo	Col.	Jon Hall-Mary Castle Richard Derr-Barbara Rush	May,'51 Nov.,'51	78m 81m	May 12 Sept. I	998	AY	A-2	Very Good
Whirlwind (354)	Col.	Gene Autry-Gail Davis	. Apr., '51	70m	Apr. 7	793	AYC	A-I	Good
Whistle at Eaton Falls, The	Col.	Lloyd Bridges-Derothy Gish	Aug., 51	96m	Aug. 4	966		A-1	Good Von Good
Wooden Horse, The (Brit.)	Snader	Leo Genn-David Tomlinson	Aug. 28,'51	98m	Sept. 8	1006	4.4		Very Good
YANK in Koree, A (346) Yes Sir, Mr. Bones (5019)	Col. Lippert	Lon McCallister-William Phillips All-Star Minstrel Show	Feb., '51 July 13, '51	73m	Feb. 17 Aug. II	713 (S)975	AY	A-1 A-1	Average
You Never Can Tell (132)	Univ.	Dick Powell-Peggy Dow	Sept., '51	78m	Aug. 25	989		A-I	Good
You're in the Navy Now (formerly U.S.S. Teakettle) (110)						742	4.4	4.2	V
V.S.S. Teakettle) (110) Yukon Manhunt (5123)	20th-Fex Mone.	Gary Cooper-Jane Green Kirby Grant-Margaret Field	Apr., '51 July 12, '51	93m	Mar. 3 July 20	743 (S)947	AY	A-2 A-1	Very Good
. a.o. manuani (3123)	mone.	Andy Gram-Mergarer Freid	July 12, 31		July 20	(0)141	-41	241	

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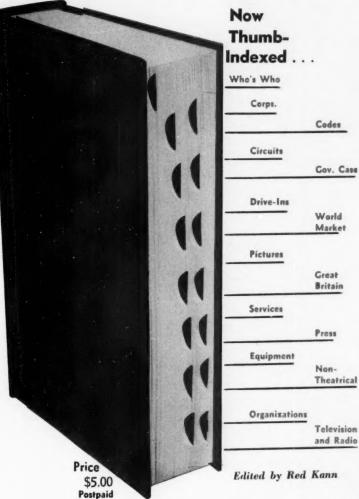
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# THIS WEEK'S BACK PAGE NEWS





KRAMEP. STARTS! First shot of first Stanley Kramer picture for Columbia finds Fredric March in the top role of DEATH OF A SALESMAN. Next three Kramer films go before the cameras in six weeks.



TEN GRAND VISITOR! Calling in person on Loew's General Theatre Executive Oscar Doob is \$10,000 bill Columbia is offering in ace exploitation for THE MAGIC FACE. Banknote visited N. Y. circuit execs between crowd-pulling theatre personal appearances.



HERE FOR "HERO"! Stars John Derek and Donna Reed arriving in New York to attend kick-off of SAT-URDAY'S HERO, premiering at Victoria, September 11th. Star duo will tour major cities as publicity barrage continues on timely college football exposé.



**SOFT TOUCH!** Mickey Rooney never had it as good as in SOUND OFF, Army musical fun-fest, now shooting. Triple-th at Rooney wrote songs he sings and dances to. Looks like he chose the girls, too.



IN LIKE A THIEF!
Co-star Jeff Donnell
smuggles hubby into no-man's-land of
THIEF OF DA
MASCUS set for
sneak preview of
Arabian nightieclad lovelies in Paul
Henreid's Technicolor adventurestarrer.